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UNDER REVISION.

CATALOGUE
OF AN
EXHIBITION
OF THE
ARMS AND ARMOUR
OF
OLD JAPAN
HELD BY THE
JAPAN SOCIETY

AT THE GALLERIES OF

The Royal Society of Painters in Water Colours

PALL MALL EAST, LONDON

JUNE 1905

Free Gallery of Art
Washington, D. C.

PRICE ONE SHILLING

N.B.—Any surplus arising from this Exhibition will be devoted to the Vicountess Hayashi's Japanese Soldiers' and Sailors' Widows and Families Fund.

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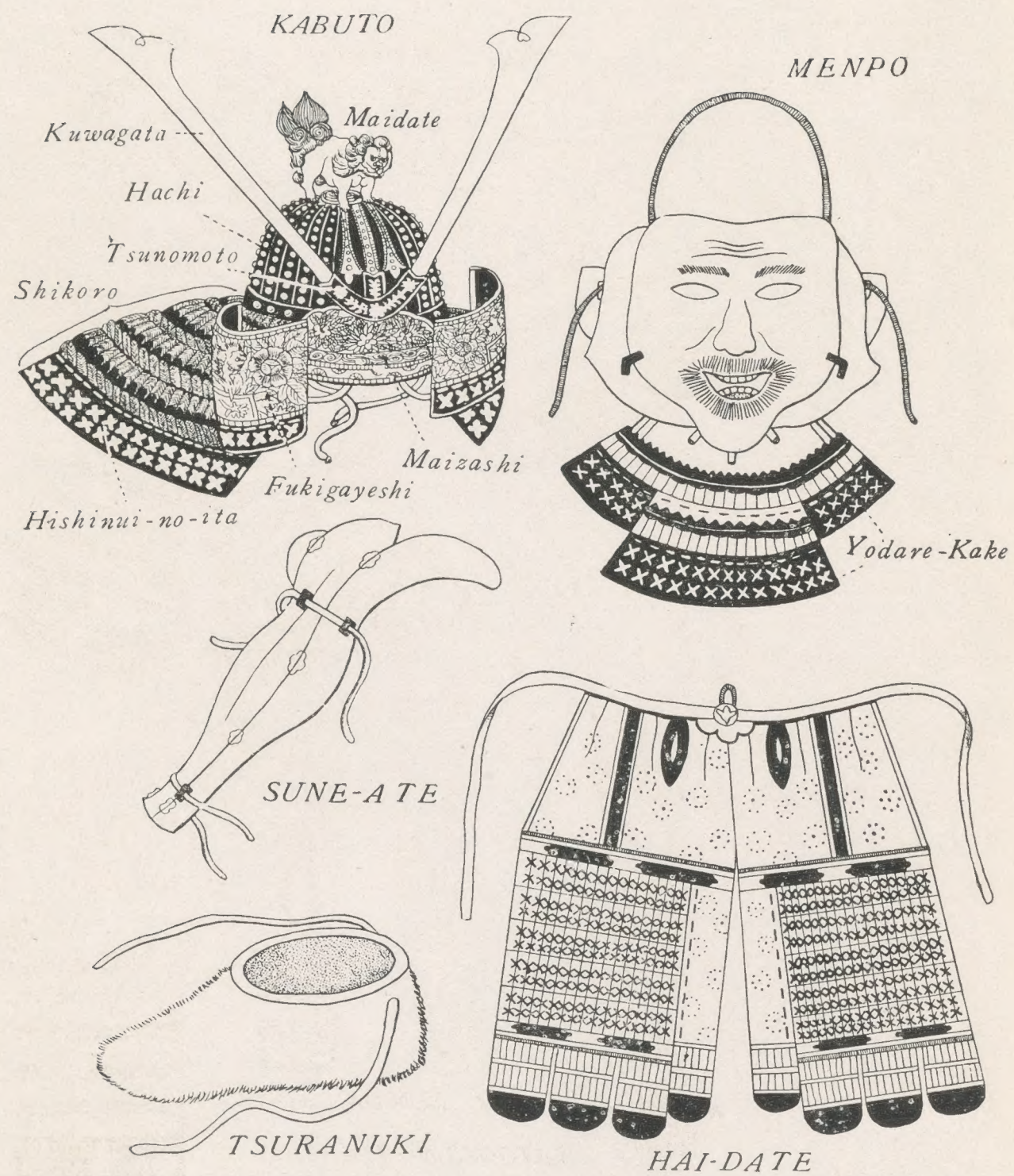
- (a) It has not always been possible to furnish descriptions of loans where exhibitors have omitted to do so.
- (b) The descriptions furnished by exhibitors have been adhered to as closely as possible, especially as regards age and makers' names. Corrections have only been introduced where, after enquiry and consultation, it was apparent that a mistake had clearly been made. Alterations and abbreviations have been sometimes necessary to ensure uniformity, and through lack of space.
- (c) It has been impossible between the time of the arrival of some of the loans and that of the Catalogue going to press to examine them sufficiently ; this may undoubtedly have given rise to certain errors in the descriptions and ascriptions.

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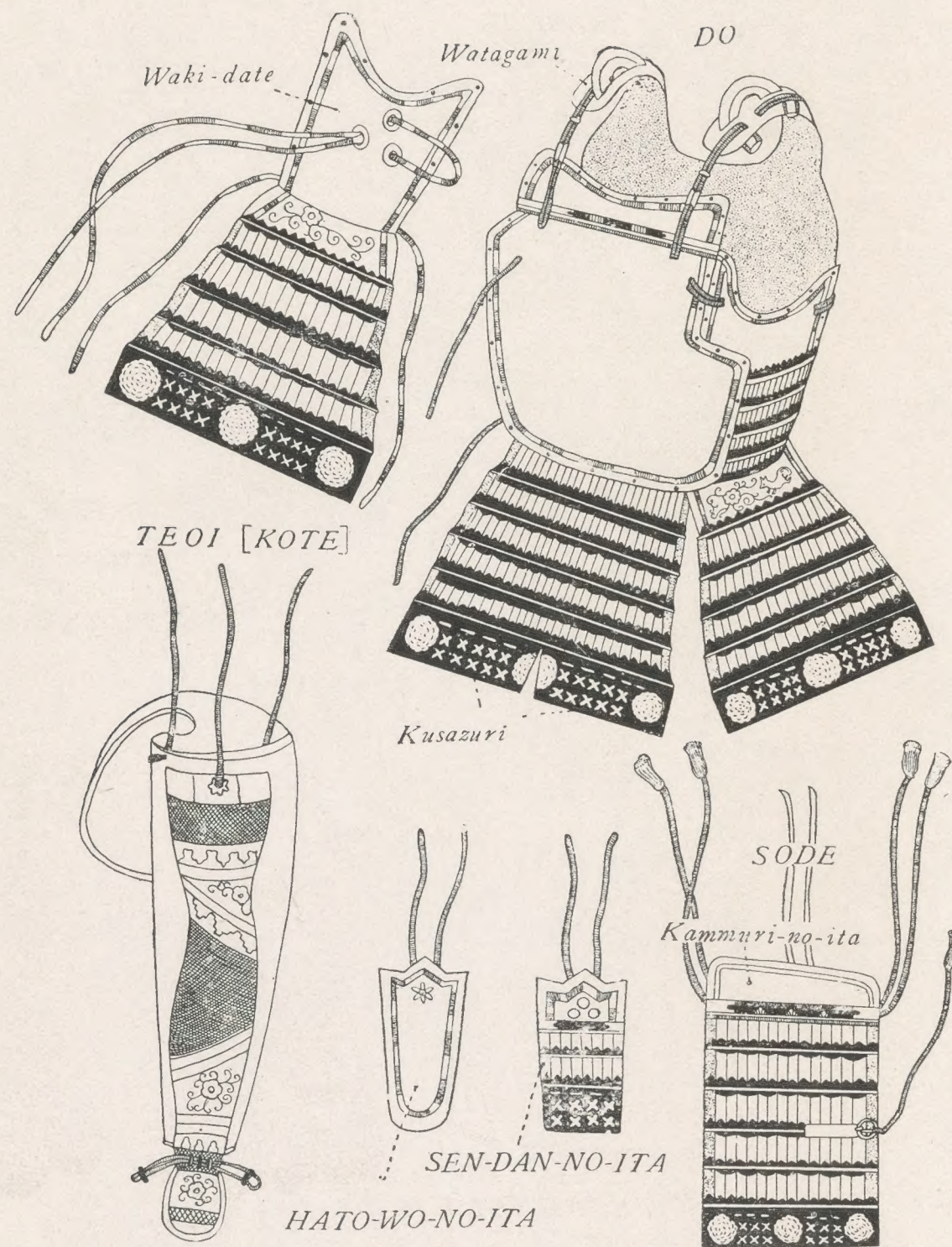
The Committee beg to tender their respectful thanks to His Majesty the King for his loan of objects from the Royal Collection at Windsor. Their thanks are also due to the Board of Education for objects from the Victoria and Albert Museum. Also to the following contributors:—

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They also wish to acknowledge the very considerable assistance rendered by Mr. Nagano in that part of the work which called for aid from some one well versed in the Japanese and English languages.



PIECES COMPOSING A JAPANESE SUIT OF ARMOUR.



PIECES COMPOSING A JAPANESE SUIT OF ARMOUR.

INTRODUCTION :

THE ARMS AND ARMOUR OF OLD JAPAN.

AMONGST the aspirations of the founders of the Japan Society, the earliest to obtain unanimous support was that which aimed at furthering a knowledge of that country by means of Exhibitions.*

But years have passed by without that aspiration being fulfilled, and the Society has reached its teens before any display worthy of the name of an Exhibition has been attempted.

This non-fulfilment has been due to various causes—amongst others a timidity, natural in a young society, to embark on an enterprise involving a considerable outlay, a difficulty in obtaining a gallery having ample space and for a long enough period, and especially a lack of leisure on the part of those having knowledge sufficient for its satisfactory organisation. This it was that prevented our first Chairman, Dr. W. Anderson, who had the cause so much at heart, from moving more decidedly in its promotion.

Another, and perhaps the main reason, has been the indifference displayed by the British public at large towards Japanese Art—an indifference recognised by all collectors, an indifference that may be due to a lack of education, for, paraphrasing St. Paul, may we not say, “How shall they believe in that of which they have not heard?” Certainly hitherto the public has had but few opportunities of seeing and

* This found expression in Statute No. 13 : “ It shall be one of the aims of the Society to hold, from time to time, Loan Exhibitions illustrative of the Arts, Sciences, and Industries of Japan, such Exhibitions to be arranged by and under the control of the Council.”

studying what is best in Japanese Art save under very disadvantageous conditions.

This is neither the time nor the place to discuss so controversial a matter as this lack of appreciation. Fortunately, the subject selected for this, the first Exhibition of the Society does not appeal altogether to the æsthetic sense, although, as a Japanese can touch nothing that he does not adorn, it does so to an extent that would not be equalled, certainly not excelled, in a display of a like character of any other race's productions. The Exhibition will in the first instance, and mainly, excite interest for its proof of the marvellous adaptability of perhaps the most conservative nation on the world's surface to the march of modern progress in the paraphernalia of warfare.

Japan has ever since its discovery been a country of surprises, and not the least so to those who have studied her the most. For as the student passes from one branch of research towards another he is again and again confronted with, and astonished at, the completeness of her knowledge in directions where he never expected to encounter it.

The display before us is an instance in point. In cases side by side may be seen the equipments of the Japanese rank and file of to-day and of half a century ago—in one case perhaps a more complete and perfect model of what the strife of arms now requires than will be found in the arsenals of any nation on the face of the globe; in the other case weapons that bear on their face evidence that they are not a survival, but the actual type of dress worn in the Middle Ages. We have here the extraordinary instance within the memory of English officers still in active service of a race offering a contemptible resistance, encased in armour and with bows and arrows, to a handful of Britishers and Americans, and overcoming both on sea and land the most formidable nation of the West.

It would hardly be expected of a nation that has come to the front so late in time that her arms and armour could offer much of interest to those who have passed in review the armaments of other races. But here again a surprise will be in store, for history shows that the armour of Japan anticipated that of Great Britain (for instance) both in merit and design and that it might have continued in the van all down the ages had her rulers deemed it to the nation's advantage that it should.

Setting aside prehistoric weapons, evolution in the armour of Japan has been portioned out into four periods, which, for the purpose of comparison, may be placed alongside a like number in English history.

The first commences in 200 A.D., when the fleets of Japan, under the leadership of the famed Queen Jingu, sailed westward into the unknown and "made the arms of Japan shine beyond the sea" in that very land, Korea, which has been the scene of her latest achievements. This early period may be taken to include the centuries that followed up to the twelfth, or, to be more exact, up to the year 1156, when the luxury of the Fujiwaras gave an opportunity to the Tairas, and that family started a feud that was to last for centuries with the Minamotos. In English history these 950 years cover the Roman, Saxon, and Danish rule, and carry us up to the reign of Henry II. and the Angevin Kings.

The second Japanese period is one in which arms were paramount, and in which the feats accomplished by great captains such as Yoshitsuné and Nitta Yoshisada are even to-day household words. So also the battles on sea and land of the Fuji-kawa, Dan-no-ura, Kamakura, are still foremost amongst the bloody combats in which the artists portray their country's history. The Hōjō rule, under which that of the Minamotos had latterly been known, having lasted for nigh on a century and a half, came to a close in 1333, and this may serve as the end of the second period. The evolution of arms during that time must have been influenced by the Mongol invasion which took place in 1281. It was an enormous attempt to subdue the island Empire, for it consisted of 100,000 men, in ships to the number of 3,500, that whitened the sea as snowy herons whiten the shores of Lake Biwa. It is said that the Mongol weapons were no match for the razor-like two-handed swords of the Japanese, yet it cannot be doubted that the assimilative Japanese learnt much from the armaments of their assailants.

The second period ended contemporaneously with the commencement of the Hundred Years' War in England, the triumph of England's bowmen and the introduction of firearms at Cressy.

The third period comprises that during which two rival houses of Mikados—the Northern and Southern Courts—contended for supremacy in Japan. This closed in the very year,

1603, that the House of Stuart came to the throne of England. The fourth or subsequent period is that of the Tokugawa Shōguns, which ended in the sixties of the nineteenth century.

Prehistoric is a far-back dating word in Japan, for although its history up to the sixth century of our era is mainly legendary, there are very precise dates given to various events that happened so long ago as the seventh century before Christ. Even in this period we have evidences of considerable attainments in the armature of the men of those long-past times. Terra-cotta figures, for instance, ascribed with fair certainty to the era before Christ have been found in tombs, caparisoned in helmets, cuirasses, and swords not unlike those seen in modern times, soldiers in the same finds carrying arrows and swords. Those objects in metal that have the finest forms and are the best decorated are sabres, their pommels, short swords and armour.

It is said that a record exists of one of the earliest Mikados, who lived some centuries before Christ, giving an order to a forger for the making of ten large sabres, two pikes, two bows in iron and two sets of arrows in iron, as a present to the temple of Kishimo—still known as the place chosen by the gods where the advent of the Emperors of Japan should be announced.

Coming to the Christian era, there is figured in the official "Histoire du Japan" a sabre of about 400 A.D., now in the Imperial Museum, showing gold enrichments and decoration in plant and wheel form.

By the time that the seventh century is reached the sword had become a highly decorated article. A portrait (also in the 'Histoire du Japan') from the Imperial collection shows the Prince Imperial and two children each wearing swords having this character.

Again, the Tamon-Ten, the large terra-cotta statue in the Todaiji Temple at Nara, which dates from the eighth century, bears a golden cuirass. In the Treasury at the same Temple the objects that have been in its catalogue as far back as that time include many *tachi* (long swords) on which have been employed artists who have been thoroughly versed in all the arts of chasing and incising. On one figured in the "Histoire du Japan" (Plate xx. 6) the sheath is of gold lacquer decorated with silver and precious stones, and with a motive of animals and creepers.

Probably at this period, and for some time later, the use of metal as a protection was confined to officers of high rank. The soldier was supplied with a thickly padded tunic of cotton, perhaps covered with hardened hide. The word *kawara* which is used about this epoch in connection with armour signifies "fish scales" or "roof tiling," and is employed for the leather scales which overlapped and were used at first in this material and afterwards to quite modern times. In 780 an order was issued by the government that leather armour should be used because that hitherto worn continually needed repair. It permitted the use of iron instead of leather, and advised that all armour should be gradually changed to metal. Helmets were the first things to be constructed of iron, and it has been pointed out by Dr. Dean* that these and the breastplates show relationship to those of Central and Eastern Russia—a curious irony!

During the second period we have named Japan was the scene of continuous struggles, and this must doubtless have caused weapons of defence and offence to assume a high importance. Each chieftain encouraged the craft of armourers, and the Minamotos were fortunate in securing the services of the Miochins, a name that became celebrated throughout the country, and is now known by every Japanese collector all the world over. Henceforward the evolution is entirely in the opposite direction to that of other countries. European armour tended from its earliest period to develop completeness of parts, and increased strength even at the painful cost of greater weight and impaired flexibility. This, no doubt, was due to the different methods in which warfare was conducted. Firearms and cavalry played a large part in European warfare. To Japan the former were unknown until centuries later than to the Western nations, and can never be said to have been utilised, peace having existed in Japan ever since the introduction of gunpowder. As to the latter, the Japanese horse would have been incapable of carrying the weight assigned to it in the West. Dr. Dean considers that to this difference was also due the different arms employed, such as maces, flails, war-axes, and the like, which discouraged the use of soft materials; but amongst the Japanese military weapons that we shall shortly have to summarise were the club, the iron bow, the

* Handbook No. 14, Metropolitan Museum of Art, New York.

pitchfork, and maces. Depending as the soldier did in Japan upon the arrow and the sword, it clearly became an advantage that the limbs should be as little impeded as possible, and therefore it is that we find flexibility the chief aim of the armourer. The result was, to use Dr. Dean's words, a "deftly woven complex of steel laminæ, leather, silk, cotton padding, and each of its elements came in time to establish itself as the special defence for a special region of the body."

As Mr. Conder pointed out in the earliest essay written in English on Japanese Costume* (an essay so complete that it has been the standard authority ever since), armour in European countries has always taken its style from civil costume; in England (for instance) the robe of the twelfth century and the slashed dresses of the Tudors being each of them recognisable in the armour of the period. In Japan, on the contrary, costume having been practically changeless in its form, the armour has also remained so. When to this is added the absence of the development in the offensive arts by the omission to utilise gunpowder, and the consequent lack of a need to improve the defensive dress, we have practically the whole reason for the suits of centuries ago being almost akin to those worn within the memory of man.

So, again, the innate reverence for his illustrious forbears has not been without its effect also upon the arms of a Japanese. Not only the deeds, but the very armour of an illustrious leader of the past have been cherished and preserved. It is not, therefore, surprising to find that, so long as the weapons of war remained the same, the commanders and even those of lesser rank, each in proportion to his means, copied as far as possible the armour of his great predecessors.

On this account alone it is a matter of far more difficulty to assign a date to a particular piece than it is in the case of Western arms. But, on the other hand, the authorship of pieces of note are usually distinguishable by the signatures which the families of makers placed upon them. Records are preserved of these families in a way unexampled for their completeness—of the Miochins, for instance, for no less than eight centuries, and certificates of undoubted genuineness as to the *provenance* of many a suit of armour, regularly authenticated by

* "History of Japanese Costume," by Josiah Conder, *Trans. Asiatic Society of Japan*, vol. ix. p. 254 (1881).

government, extending back for many centuries, accompany large numbers still treasured in Japan.

That the craft should progress in efficiency was only to be expected under the fostering care of a guild which permitted a father, should his son not maintain the standard to be expected of him, to adopt a more promising pupil in his stead.

Gunpowder, it is believed, was unknown to the Japanese before the arrival of the Portuguese in 1542, and more than half a century later firearms had not been largely adopted. Saris, on his arrival in Japan in 1613, notes of the garrison of Osaka, which numbered three thousand, that they have none, neither will they use any, but pikes, swords, cattans, and targets, bows and arrows, weapons resembling a Welsh hook, called *waggadashes*, and calivers. The first files of a company of fifty had silver scabbards to their cattans, and the last file, which was next to the captains, had their scabbards of gold. He also relates that when the king came aboard his ship, he entertained him well, and had divers pieces shot off at his departure, which he very kindly accepted. Before Saris left the country the king sent two "varnished armours for a present to our king." It would be interesting to know whether these are those now in the Tower. "He sent likewise a *tatch*, or long sword (which none may wear but soldiers of the best rank) and a *waggadash* for a present to myself." The knowledge of the Japanese at that time of ordnance must have been but slight, for on every occasion on which any dignitary came aboard "pieces of ordnance loaded with shot or bullets were shot at a mark at their request."

At or about this time there were no less than twenty-eight military arts practised in Japan, of which many were of great antiquity. Amongst these were the use of the bow, crossbow, sword, hunting sword, spear, lance, double-edged sword, shield, perforated arrow, fire arrow, club, crook, crowbar, broad axe, chain hook, pitchfork, mace, dirk, guns and cannons. Fencing was a fine art, and there was no opening which led to honours so well as being an adept at it.

The majority of the arms and armour in this Exhibition date from the fourth and last period—namely, 1603 to 1871, when the wearing of arms was abolished. During these two centuries and a half, in which in every other country in the world there has been continuous change, almost invariably attended by strife of arms, Japan has been in

the hands of practically one ruler and has preserved an unbroken peace.

Space will not allow of our going into the history of the dual rule in Japan during the seven centuries (1184-1868) that it lasted. Commencing as a means whereby the country might be preserved to the empire, it quickly lapsed into a military government that in the fourth period was not only entirely supreme, but was kept in the hands of a single clan, that of the Tokugawas.

The Tokugawas* consisted of six families, all derived from Iyéyasu's offspring, three higher Princes (*San-ke*), Owari, Kishiu, and Mito by name, and three of lesser rank (*San-kio*), named Hitotsubashi, Tayasu, and Kuwana, and from these six the Shōgun was selected should male issue fail.

The country was, subject to the military chief, or Shōgun, partitioned off into various fiefs, which were under the rule of Princes termed Daimyō. There were two classes of these: the higher (*Kokushi*) were descendants of warriors ennobled by Iyémasu, and were practically independent; the lower (*To-sama*) were direct vassals of the Shōgun, having been created by him from amongst his relatives or followers.

The policy of the Tokugawa Shōgunate was, firstly, isolation from the rest of the world, and this, as we know, it succeeded in effecting to the most complete extent for over two hundred and fifty years; next, to hold the reins of power and ensure peace within Japan's borders: in this also complete success was attained. The Shōgun never lost touch of his Princes, for by means of an ordinance which enacted that every Prince should make a state visit yearly to the Shōgun's capital (Tokyo) and there render homage, he kept a constant eye upon them.

It was these yearly progresses to the capital that maintained the craft of the armourer, which might well have disappeared under such an era of peace and with no prospect of any interference from outside. As it was, Daimyō vied with Daimyō in the magnificence of his turn-out, and much of his stay at the capital was consumed in comparisons of the efficiency of his retainers and their outfits with those of others. The cortège was not complete unless it included the Prince's skilled craftsmen, principal amongst whom were those to whom the armoury was entrusted.

* This information is kindly supplied by Mr. Okoshi.

This long-continued epoch of "competitive splendour" was the golden age of Art, until prodigality and lavishness brought about its decadence.

It need hardly be added that the Princes' dependents were no less ambitious than their over-lords. These clansmen were termed Samurai, and had many privileges, one being that of wearing two swords, which even throughout this long peace time they never relaxed, always appearing in public with them. A Samurai's house was a veritable armoury. Offensive weapons—spears, long and short, bows, arrows and quiver, and battle-axes—were set on their butts in the porch or vestibule. Within doors, in the *tokonoma*, or recess, were ranged the cuirass, helmet, greaves, gauntlets, and chain-mail. Over the sliding partitions, on racks, were long halberds, which the women of the house were trained to use in case of attack during the absence of the men.

Space will not permit of an analysis here of all the weapons of warfare—of offence and defence—used during the centuries that we have noted. To give an idea of some of them the following may be cited from Griffis' "Mikado's Empire":—

"The gate of a noble's house was permanently guarded by his armed retainers, who occupied the porter's lodge beside it. Standing upright and ready were three long instruments, designed to entangle, throw down, and pin to the earth a quarrelsome applicant. Familiar faces passed unchallenged, but armed strangers were held at bay till their business was known. A grappling-iron, with barbed tongues turned in every direction, making a ball of hooks like an iron hedgehog, mounted on a pike-staff ten feet long, thrust into the Japanese loose clothing, sufficed to keep at a wholesome length any swashbuckler whose sword left its sheath too easily. Another spiked weapon, like a double rake, could be thrust between his legs and bring him to the earth. A third, shaped like a pitchfork, could hold him helpless under its wicket arch. Three heavy quarter-staves were also ready to belabour the struggling wight who would not yield, while swords on the racks hung ready for the last resort, or when intruders came in numbers.

"Fighting men wore armour made of thin scales of iron, steel, hardened hide, lacquered paper, brass, or shark-skin, chain-mail and shields. The helmet was of iron, very strong and lined

within by buckskin. Its flap of articulated iron rings drooped well around the shoulders. The visor was of thin lacquered iron, the nose and mouth pieces being movable. The eyes were partially protected by the projecting front piece. On the frontlet were distinguishing symbols—a pair of horns, a fish, an eagle, dragon, buckhorns, or flashing brass plates of various designs. Some of the helmets were very tall. On the top was a hole, in which a pennant was thrust, or an ornament shaped like a pear inserted. The ‘pear-splitter’ was the fatal stroke in combat, and the prize cut in fencing. Behind the corselet on the back was another socket, in which the clan flag was inserted.”

A suit of Japanese armour consisted of the following parts: helmet (*kabuto*); mask (*mento*); gorget (*yodare-kake*); corselet (*do*), with appended hip-pieces (*kusadsuri*), taces in European armour; sleeves of mail (*teoi* or *katé*), the top of which are protected by detachable shoulder-guards (*sodé*); thigh-guards (*hai-daté*), flattened out and hanging loosely; closely bound greaves or shin-pieces (*suné-até*); and footgear of the form of boots of metal or leather (*kutsu*). To these we may add in the case of the older suits small guards (*seudan-no-ita* or *waki-biri*) which hang in front of the armpits. The various pieces are illustrated in Plates 1 and 2, taken from a handbook of the Metropolitan Museum of New York. The suits even of the commoner grades were preserved in special chests, which were often objects of great beauty, being lacquered or made of costly woods, reinforced with bronze ornaments and crests. These were made so that they could be readily transported, and to this end were provided with metal flanges through which the shoulder-pole of the porters could be passed. The chest was also provided with an outer case, frequently of leather, with decoration of gold. Within the chest, moreover, each portion of the armour was usually provided with special wrappings or bags. For the commoner suits these were of cotton, for the better sorts often costly silk or padded cloth of gold. On account, therefore, of the unusual care with which these objects have been preserved, it becomes a very difficult matter to determine the age of a specimen from its actual condition, for the chest will have been kept in the fireproof storeroom (*kura*) of its owner, and will have been handled rarely more than once a year, when the contents of the *kura* were aired.

Visitors are sure to be struck by the ferocious aspect of

many of the helmets and vizors. This was intentional, for the Japanese had a complete belief in their terrifying powers. Hence the lining of the inside of the helmet with red lacquer, so as to reflect upon the masks. These latter were also designed with this object, as some of their names imply ; thus *Kiyo* (female demon), *Namban-bo* (southern barbarian's), *Moriyo* (ghost). Old men's masks (*Okina-men*) were put upon recruits, and *Wara-wadzura* (young boy's face) upon old men. The deep wrinkles used were not for awe-striking purposes, but to prevent weapons slipping on the metal and piercing the eyes. Although the Japanese was a smooth-faced man, he assumed a ferocity by the addition of hair, usually that of the horse, deer, or wild boar. The cord ornamentation was designed for the same purpose, and the word *Odoshi-ga* (terrifying thread) is applied to it, gay colours being believed to have a paralysing effect upon the enemy. The colours used would of itself be an interesting study to take up, for both these and the straps attached to the swords have their special etiquette, and were assumed according to the wearer's family or his views on the luck attaching to them, black being considered an especially fortunate colour. The shadings of the colours are often very artistically disposed. The rank of the owner may usually be gauged by the amount used, the higher ranks having the plaitings much more thickly disposed. Heraldry has, curiously enough, been carried very far in Japan, even to the point of quarterings, and the use of crests (*mon*) upon armour is very common. The (*mon*) designs range over a very large area, but the majority are taken out of the botanical kingdom.

Enough has been said to show that the arms and armour of old Japan hold their own for interest with those of any other nation, and this not only from the archæological point of view. The metallurgist will find an ample field of study in the work in gold, silver, bronze, steel, and alloys ; the textile manufacturer in the damasks, cloths of gold and silver, and the braids ; the art student in the decorative compositions and motives ; whilst the ethnologist may endeavour to trace in the arms of this hermit kingdom the influence not only of its neighbours, but of countries as far away in space as Portugal or Holland, and as far distant in point of time as that of ancient Greece.

MARCUS B. HUIISH.

JAPANESE ARMS AND ARMOUR IN THE ROYAL COLLECTION.

ALTHOUGH the items lent by His Majesty the King to this exhibition of armour and arms of old Japan in themselves represent hardly the finest of their kind, it must be remembered that that which they lack in quality is in almost every case amply made up for by the interest of their *provenance*, as in some cases they represent the gift of one great sovereign to another. So stringent has been the examination by the Committee of the various objects generously lent by collectors, that nothing but the very finest of its kind has been allotted a place in this collection ; therefore comparison might give cause to carping criticism, from which the loans of His Majesty the King must be exempt, inasmuch as they represent either official offerings or royal gifts generously offered and gratefully accepted.

Chosen from the collection at Windsor Castle, the first example of the armourer's craft to be noticed is the suit that originally formed part of the possessions of King George III., passing into the collection of the Prince Regent, afterwards King George IV., who placed it with his other "curiosities," as they were then termed, in the armoury of Carlton House. How King George III. became possessed of it is unknown, but it was not appreciated as Japanese, for in the old inventory of the Carlton House armoury the following description was made of it :—

" A Suit of Chinese Armour, which belonged to a Tartar Chief, consisting of a Cuirass, back and front made of black japanned steel, joined together with blue cotton and tape. Silk sleeves with lacquered guards ; a loose armour with gilt ornaments, for both arms. A half mask with gilt teeth. A japanned frame of a saddle, and a pair of similar stirrups."

To us, now familiar with almost every form of the armaments of old Japan, such an error of description seems very astonishing, yet to the chroniclers of the eighteenth century is such an anachronism to be wondered at? They knew nothing of Japan or China beyond the vague impression of pagoda forms and pendant bells, introduced by imperfectly understood designs, the result of Sir William Chambers' Chinese travels, and made popular in England by the productions of the celebrated furniture maker and designer, Thomas Chippendale. Therefore this suit of Japanese armour was called Tartar, and remained so described until the accession of King Edward VII.! It is an ordinary suit of lacquered armour, decorated with peonies in raised gold *taka-makiye*, and dates probably towards the close of the seventeenth century. With it are shown the saddle and stirrups that are referred to as belonging. Close to it is a curious sword (No. 4), that also formed part of King George IV.'s collection, then described as being Japanese, but beyond retaining the accepted Japanese form, its garish decorations of coloured stones are essentially un-Japanese. For what purpose it was produced would be interesting to learn, but certain deviations from the Japanese enrichment seem to have been affected by the sword-smiths when a sword for exportation was to be mounted. As far back as the seventeenth century we see evidence of this by referring to a picture in our National Gallery—No. 1256, a small still-life group by H. Steenwyck; for there portrayed with a heterogeneous assemblage of objects is a Japanese sword in a scabbard of *samé* (ray skin), but with *tsuba* and *fuchi-kashira* of strange European fashion, mounted to please the taste of the Dutch trader, who no doubt brought it back to his country as an object of great curiosity and high interest.

The second suit shown is one of good style by MIOCHIN Nobu-iyé, 5th year of Tembun, 1536. This, as are most of the swords and dirks exhibited by His Majesty, was presented to the late Duke of Coburg (the Duke of Edinburgh) when in Japan by His Imperial Majesty the Mikado. As it will be seen, this suit dates from the commencement of the sixteenth century, and is finely constructed, especially in the arm-pieces and jambs, which are of russeted iron.

Presented to her late Majesty Queen Victoria on the occasion of her 1887 Jubilee, by the Mikado, were the two court swords Nos. 5 and 6 and the suit of parti-coloured armour (Case P, No. 1),

now lent by the Victoria and Albert Museum, in which Museum her late Majesty had placed it on permanent loan.

The two *tachi*, or hanging swords of ceremony, show little variation from the usual types; the scabbards are of crested *nashiji*. The blade of one has the inscription, "By august order, Sekido Fujiwara Koreichi Seiton," of the other, "Sekido Koreichi, date Man-yen" (August 1, 1865).

Of the swords that formed part of the Duke of Coburg's collection a pair of soberly mounted examples are most noteworthy, the mounts, &c., being of enriched *shakudo* and the blades good examples of the work of Rai Kunimitsu. In the same collection is a dirk, or *arkuchi*, that was personally given by the Mikado to the late Duke, and, though perhaps not in the strictest Japanese taste as regards its colour scheme, it is certainly one of the most richly decorated specimens in the entire loan collection, for the mounts are of pure gold, chiselled with the prunus blossom, the grip of *samé*, and the scabbard of elaborate *nashiji* gold lacquer. A curious spear, or glaive, completes the list of weapons from the collection of the late Duke of Coburg. It is curious in having transverse cutting blades above the guard of its shaft, an additional armament intended, by a backward draw of the blade, to sever the reins of the cavalry. This weapon is of early nineteenth-century date. The King's exhibit is completed by the addition of a *tachi* (hanging sword) with a gold *nashiji* scabbard and conventional *shakudo* mounts, quite recently brought from Japan and presented to H.M. the King by Lieut.-General Sir William Nicolson, K.C.B.

The Royal Collection is rich in a fine series of Japanese lances and halberds, chiefly of late date, but owing to their size they were difficult to satisfactorily display, and so have been left in the armoury at Windsor, though it was the express wish of His Majesty the King that his exhibit to the Japan Society should be as complete as possible, in order to materially assist the success of this interesting Exhibition.

GUY FRANCIS LAKING,

Keeper of the King's Armoury.

THE JAPANESE SWORD.

IN the history of many nations the sword has been an object of some importance, and most European nations have their legends of famous and magic swords ; but nowhere in the world has the sword occupied so important a place as in Japan, where it became an object of veneration and almost of worship. The fact that for centuries the best work of the most famous artists in metal has been devoted merely to its decoration is a proof of the extraordinary estimation in which it was held.

Spoken of as "the living soul of the Samurai" and "the most precious possession of lord and vassal from times older than the divine period," the history of the sword is bound up with that of the nation, and for ages it has been the pride of warriors and the theme of poets. Its association with the earliest legends of the race and with the deeds of the great heroes of the past, the distinction it conferred upon the wearer, the fabulous value attached to a first-rate blade, and other reasons gave to it an importance and, as a factor in the national life, an influence which we ourselves can scarcely realise.

All competent judges are agreed as to the wonderful skill exhibited by the Japanese sword-smiths, and a brief consideration of their methods will partly explain their almost superhuman excellence. The smiths held a very honourable position, and were not artisans, but artists, and worked as such. Though they enjoyed the inherited experience of centuries, they never imagined that finality had been reached, but were constantly learning and experimenting, and of the most famous of them all it is recorded that in his seventy-fifth year he left his home and travelled about Japan for two years in order to inform himself of the methods of other smiths.

The forging of a blade was a semi-religious ceremony and

required considerable preparation. As a condition of success the smith must live a moral life and abstain from all excesses. He wore at his work a special ceremonial costume, and usually suspended in his smithy a plaited straw rope with charms hanging from it to drive away evil influences, and he prayed to the gods for assistance in his work.

The following extract from Professor Inazo Nitobe's book "Bushidō" goes to the root of the matter :—

The sword-smith was not a mere artisan, but an inspired artist, and his workshop a sanctuary. Daily he commenced his craft with prayer and purification, or, as the saying was, he committed his soul and spirit into the forging and tempering of the steel. Every swing of the sledge, every plunge into water, every friction on the stone was a religious act of no slight import. Was it the spirit of the master or of his tutelary deity that cast such a spell over our sword? Perfect as a work of art, setting at defiance its Toledo and Damascus rivals, there was more than art could impart. Its cold blade collecting on its surface, the moment it is drawn, the vapours of the atmosphere; its immaculate texture flashing light of bluish hue; its matchless edge upon which histories and possibilities hang; the curve of its back uniting exquisite grace with utmost strength—all these fill us with mixed feelings of power and beauty, of awe and terror.

"There was more than art could impart"—surely these striking words reveal the sword-smith's principal secret; and can it be wondered that a work undertaken in this spirit should be so splendid in its result?

By the Japanese swords are divided into two great classes called *Kotō* and *Shintō*, meaning old and new sword respectively. The *Kotō* swords are those made prior to the 8th year of Keichō, or 1603 A.D., and the *Shintō* those made since this time. The Taikō Toyotomi Hideyoshi is responsible for this division, and in his time flourished Honami Kōsetsu, the first sword expert, whose judgment was accepted as infallible. His position of official sword expert has been held by the same Honami family down to the present time.

The blades themselves were forged from soft elastic iron combined with steel, or from two or three grades of steel. The steel was produced by the cementation process. Various methods were employed for combination, one of the best being to weld together two strips, one of iron and the other of steel. The compound strip thus formed was folded on itself, welded together, and drawn out to the original length, when it was folded and welded and drawn out as before. This process was

repeated until the billet from which the blade was forged contained many thousands of alternate layers of differing metal.

Extreme care was necessary to ensure each weld being perfect, as the least speck of scale or other impurity would produce a flaw or defect in the finished blade.

Many blades in the present Exhibition will be seen to have curious and beautiful graining in the metal, sometimes like the grain of planed wood. These effects were produced designedly by the smith, and are due to different methods of hammering and working the compound billet from which the blade was forged, and are not the least wonderful exhibition of the sword-smith's skill. A detailed account of their methods would occupy too much space, but they will be found fully described in a paper by the late Edward Gilbertson, Esq., Hon. Member of the Japan Society, and published in vol. iv. part 3 of the Society's "Transactions."

When the forging was completed the blade was scraped and filed all over and minutely examined. If the smith was satisfied with it, he then proceeded to the next and most important operation, upon the success of which the practical value of the weapon depended. This was the formation of the *yakiba*, or hardened edge, which appears as a band of pearly lustre along the edge. To produce this result the blade was covered with a mixture of clay, sand, and charcoal, and when partly dry the covering was cut through on both sides in the particular outline desired along and near the edge. The part of the coating thus separated from the rest was then removed, leaving only the edge exposed for a width of from one-quarter to one-half inch. The blade, held edge downwards, was then passed to and fro in the fire until the exposed portion reached the proper temperature, when it was plunged into water. The particular outline of the hardened edge formed a characteristic of different smiths and schools of forging. There are thirty-two recognised principal classes of outline, with some subdivisions.

The principle of using a hardened edge while the body of the blade remains relatively soft is the most characteristic feature of the Japanese blades. They are essentially cutting weapons, and the smith had in view the production of a blade with a very hard, keen, and durable edge, so as to get the best cutting effect, while at the same time avoiding all danger of

breakage, however hard a blow might be struck. The European sword is made equally hard all over, but of a limited hardness ; otherwise it would break. If it were made as hard all over as the edge of the Japanese blade, it would be extremely brittle and quite useless for practical purposes.

The blade has now to be finished and sharpened. The preliminary grinding is done on a stone of special kind, called the *to-ishi*. It is mounted on a board laid across a circular wooden tub containing water, to be applied to the stone as required. The sword is held in both hands and rubbed on the stone, a circular revolving stone never being used. This preliminary grinding leaves the blade with true but unfinished surfaces. For the purpose of finishing, a series of stones of graduated size and fineness were used, but these were held in the hand and the blade rubbed with them. Finally the back and the two flat sides of each face of the blade next the back were burnished with a steel burnishing needle.

The blades diminish in width from butt to point, and are remarkable for their three exactly similar curves, that of the edge, that of the back and the junction line between the surface sloping down to the edge, and the flat surface next the back. Also the last-named curve is always at the same proportionate distance from the other two for its entire length.

Blades are usually signed, and sometimes the date and other particulars are added. When dated and the month is also given, this is nearly always the eighth, the reason being that the water at this time of the year was considered most suitable for purposes of hardening the edge. This belief is by no means fantastic, for the degree of hardness is influenced—supposing the blade to be quenched always at the same heat—by the temperature of the water, and also by the amount of foreign matter held in suspension in the water. Either of these conditions affects the conductivity of the water, and consequently the rate at which heat is abstracted from the blade, and it is the rate of cooling that is important.

The water being usually taken from a stream, it is clear that both these conditions might vary from time to time.

The Japanese smiths seem to have been well acquainted with the mechanics of the blade. This appears to be conclusively shown by the results obtained by the present writer. A large number of blades have been weighed and measured, and

the positions of their centre of gravity and centre of percussion have been determined. In spite of great variations in length, weight, and thickness, the positions of these two points are found not to vary more than about $1\frac{1}{2}$ per cent. either side of a mean. For each blade the distance of the centre of gravity and the centre of percussion from the same fixed point on the blades in each case was expressed as a percentage of the distance of the same point from the tip, so that the results from different blades were directly comparable. The distance of the centre of percussion from the hole in the tang averages 63 per cent. of the distance from the hole to the point.

A few notes as to the early history of the blades may be added. The earliest known form was of bronze cast in stone moulds. This was a straight leaf-shaped double-edged blade, with a heart-shaped point and narrowing toward the hilt. About the second century of our era these were superseded by iron blades, straight and single-edged. About the eighth century appears the blade as we now know it, single-edged and curved, called *katana* or *tō*.

With the introduction of Buddhism in the sixth century there seems to have been introduced an iron or steel blade, called *tsurugi* or *ken*, of similar shape to the early bronze sword, but it does not seem to have come into general use as a practical weapon.

On the outbreak of the present war hundreds of old blades were taken from among the family treasures, and, mounted for use, carried to the front by the son of the house. What a source of inspiration to glorious deeds must be the possession of a blade wielded for centuries by his ancestors, who, calling it "the soul of the Samurai," made it symbolic, as it still is, of the brave, loyal, and chivalrous spirit of the nation!

ALFRED DOBRÉE,

Member of the Tō-Ken Kwai (Sword Society) of Tokyo.

THE SWORD-GUARD.

ALTHOUGH the earliest sword-guards were of the simplest character, yet in course of time there were often lavished upon the manufacture and adornment of the *tsuba* extraordinary skill and ingenuity, every contrivance of the metallurgical art and every possible decorative motive being employed to emphasise its importance. Under the rule of the Shōgun there were very large numbers of men entitled to carry two swords. When in 1876 an imperial edict was promulgated by which this right of the Samurai was abolished, their treasured weapons found their way into the curio shops of Japan. Since that time tens of thousands of these obsolete weapons have passed over to Europe or America, or, having been dismembered in Japan, their more attractive fittings have been sent out of the country for sale.

In spite of the fact that a sword-guard is in its very nature a mere fragment—a part only of a decorative scheme—a collection of *tsuba* affords an excellent opportunity for the study of Japanese metallurgical art and Japanese design. The surface of the guard is large enough and its form sufficiently simple for the proper display of the character of its material, its workmanship, and its ornament.

The remarks which follow are grouped under separate headings—Tsuba: their Shape; Size; Weight; Inscriptions; Makers' Names; Material; Decoration.

TSUBA: THEIR SHAPE.—Although there is considerable range of shape amongst *tsuba*, the prevalent form in a general collection will be found to be a short ellipse; but many specimens, especially those of early date, present an exactly circular outline. The remaining shapes, with a few exceptions to be presently noted, may be described as rounded oblong, barrel-shaped, square, octagonal, diamond-shaped, four-lobed

(*mokkō*), and four-cusped (*aoi*). In all nine types may be recognised, although between them are many transitional forms. There exist also a number of guards the outlines of which have been determined by the form of their decorative elements—such as a group of fans, a pair of butterflies, or a branch of a flowering tree. A few guards occur having a pentagonal, a hexagonal, or a heptagonal outline. A more or less irregular or undulatory edge is not uncommon. Sometimes the edge is beaded, pierced, or ornamented with reliefs.

In connection with the forms of sword-guards, the openings which occur in them may be noted. Besides the wedge-shaped opening for the sword-blade, there are in the guard of the *wakizashi* (the short sword), of some daggers, and of the longer sword (*katana*) two lateral holes, one elliptical for the passage of the *ko-tsuka*, and one three-lobed for the *kōgai*. Sometimes these openings present other shapes; not infrequently the aperture for the *kōgai* is wanting or stopped up. In fact, plugs of metal—lead, bronze, *shakudō*, *shibuichi*, or gilt copper—are frequently found inserted in both openings. These plugs are sometimes beautifully ornamented with inlays or with punched and engraved patterns. They were introduced when a guard was adapted to a sword the scabbard of which did not contain pockets for the reception of the *kōgai* or the knife. The largest guards for the two-handed swords, and those belonging to the small daggers, have no lateral openings. In many pierced guards, where the ornamental motive is irregular and picturesque, it is usual for the outline of the openings to follow the same fashion.

TSUBA: THEIR SIZE AND WEIGHT.—Although the dimensions of the *tsuba* are in great measure dependent upon the size of the sword, there is no hard and fast rule in the matter. The dagger with a blade about 9 inches long generally has a guard so small (2 inches by $1\frac{5}{8}$) as barely to project more than $\frac{1}{4}$ of an inch on either side; sometimes in lieu of a guard it carries a collar only. The short sword and the hunting sword, with blades from 12 to 24 inches, are fitted with guards having, if circular, a diameter ranging from 2 to 3 inches. The longer swords (25 to 32 inches) have larger guards, sometimes 4 inches across; and there are some still larger guards belonging to two-handed swords or to processional swords.

An average guard weighs between two and three ounces avoirdupois ; many of the Akasaka guards, which are largely perforate and cut away, are as heavy as the solid guards with relief decoration, for they were made thicker in substance in order to secure adequate strength.

TSUBA : THEIR INSCRIPTIONS.—The characters engraved or inlaid on guards convey much interesting information. They comprise one or other, but never on the same *tsuba* all, of the following particulars :

- (1) The name or names, personal and family, and sometimes the honorary title, of the maker of the guard ; and, not infrequently, the designation of his studio.
- (2) The place or province where the maker worked.
- (3) The date.
- (4) The age of the *tsuba*-maker.
- (5) The original designer.
- (6) The name or title of the person for whom the guard was made, or of its owner.
- (7) A dedication to a shrine, temple, deity, or illustrious personage.

It may at once be stated that the particulars included under the headings 3 to 7 are but rarely given, and that a large proportion of fine guards bear no signature or mark of any kind. This is particularly the case with early specimens, with *tsuba* made for the Mikado, the Shōgun, and the nobles, and with the Fushimi, Yoshiro, Awa, Mukade and Akasaka guards. It should be added that the characters inscribed on *tsuba* were executed by means of repeated blows with fine chisels, and not by a graving tool.

A few illustrative particulars, more especially with regard to the information afforded by inscriptions falling under the first, second, and third of the above headings, may now be given.

1. The name or names of the guard-maker are commonly inscribed in Chinese characters, but sometimes they occur in a stamp or seal form called *in*, and sometimes in a fanciful design or "written seal" called *kakihan*, a sort of monogram. This latter is usually engraved, the former being inlaid with gold wire. The ordinary signature is often followed by the *kakihan*, while the *in* or seal generally stands alone.

The interpretation of these kinds of signatures is attended with difficulty, especially so far as regards the particular pronunciation adopted by the Japanese artists themselves for the characters. The difficulty may often be resolved by referring to special Japanese works in which the adopted pronunciation is given in the syllabic signs of the Katakana by the side of the characters. The decision between the Japanese and Chinese reading of a name is also frequently a matter of doubt.

The family name, when it occurs in a signature, is placed first, being followed by the personal name. Thus, in INOUE Michitaka, Inoue is the family name, Michitaka the personal. Sometimes a *tsuba*-maker's signature comprises three or even four names. Thus we find UMETADA Shichiyemon TACHIBANA Shigeyoshi. Here Umetada is the family name, Shichiyemon the common or official name (called *tsūshō*), Tachibana another and ancient family or clan name (called *kabane* or *sei*), while Shigeyoshi is the individual or personal name. The assumption by the craftsmen of such famous names as Tachibana and Fujiwara was, in some cases at least, the consequence of a kind of adoption. Honorific titles, such as Hōgen, Hōkiō and Kami, were occasionally accorded to celebrated workers in metal. The name of the maker is frequently followed by *tsukuru*, signifying "made by."

The place of manufacture is usually indicated by naming the province in which it was situated, the town or village being sometimes specified also. Thus the INOUE Michitaka mentioned before begins his signature with Chōshū Hagi jū—that is, resident (in the town) Hagi (in the province) Chōshū. Among the provinces most commonly named on *tsuba* are Chōshū or Nagato, Bushū or Musashi, Inshū or Inaba, and Jōshū or Yamashiro; Kōfu, by which is meant Yedo, is of frequent occurrence.

The dated guards are rare. The years are indicated in two different ways. In one of these the era or period (*nengō*) is given, and is followed by a numeral. Thus, on a guard we find the words "Kiōhō jūni," meaning the 12th year of the *nengō* which began in A.D. 1716, and lasted until 1735; the 12th year corresponds with A.D. 1727. Another way of marking the date of manufacture is by the use of cycles of 60 years. Thus a comparatively modern guard is described as made "in the 2nd month of spring of *kanoye tora*." Now *kanoye tora* is the

27th year of the cycle, which, in this case, is the one which commenced in A.D. 1804 ; its 27th year was therefore 1830.

TSUBA: THEIR MATERIAL.—The earliest guards were made of iron ; this metal was much used in later times also, especially by true warriors, and in serious fights. Copper, various kinds of bronze, and the two distinctively Japanese alloys *shibuichi* and *shakudō*, as well as silver and even gold, were likewise employed as the material for *tsuba*, and also to a large extent in their ornamentation. *Shibuichi* (=one-fourth) should contain one-fourth silver and three-fourths copper, but often shows a higher percentage of silver, sometimes even 50 per cent., though sometimes much less ; traces of gold, of antimony, and of lead are frequently present. *Shakudō* is an alloy of copper containing from 1·2 to 6 per cent. of gold ; *shakudō* generally contains also 1 or 2 per cent. of silver and sometimes a little lead. All the varieties of *shibuichi* and *shakudō* present very much the appearance of ordinary copper until they have received a special treatment. This produces a patina upon the surface, and consists of pickling in a solution which is used at a boiling temperature. In this, *shibuichi* develops a surface-coating rich in silver and having various tints and tones of grey, while *shakudō* becomes of a rich bluish or violet black ; in the latter case the patina seems to be a mixture of the suboxides of gold and copper with a little oxychloride of the latter metal. By the employment of another pickle, copper acquires a beautiful lobster red or reddish brown colour, due to the presence of a film of the suboxide of copper, and not to any varnish or lacquer.

The patina producible on copper alloys by means of these solutions varies a good deal with slight variations in the constituents of the metals operated upon. The results obtained by the old Japanese craftsmen must have been to a great extent, and in very many cases, accidental, for the proportions of the various metals contained in some of their alloys are such as to show that their knowledge of the materials employed was very imperfect.

While on the subject of copper alloys, a few words may be added as to the yellow bronze known as *sentoku*, and the white bronze called *sawari*.

Sentoku, although it contains tin and lead as well as zinc, is

easy to work, and resembles brass rather than true bronze. *Sawari* (white copper or white bronze) is generally known as speculum metal, which contains about 24 to 29 per cent. of tin, the remainder being copper. It is very brittle and of a decided grey hue. It is let into cavities in the metallic base to be ornamented, not by hammering, but by fusion.

A few words concerning the iron so often employed for *tsuba* (and indeed for other accessories of the sword, and for many ornamental and useful objects) may here be introduced. The best examples of *tsuba* iron have about the hardness of rolled platinum, the specific gravity of 7·87, and contain hardly perceptible traces of sulphur. The metal frequently attains a purity of 99·9 per cent. Iron guards can all be cut with a penknife; it is therefore a mistake to speak of them as if they were made of hard steel. The remarkable purity of the metal is attributable to the special ore and to the special fuel used in smelting it; the fuel was wood charcoal, the ore magnetic oxide of iron. The reduction of the ore was conducted after what is known in Europe as the "Catalan" method, and on a small scale. The reduced metal obtained was repeatedly heated and hammered to remove the enclosed and admixed slag. When neither pierced nor encrusted it is highly sonorous, as shown by the guards of Umetada, Miōchin, and the earlier Kinais. There exist, amongst *tsuba*, a good many specimens showing a wavy or stringy texture, arising from the welding and twisting together of two kinds of iron. The watered appearance thus produced is familiar to Europeans as characteristic of old Damascus blades. In some *tsuba*, the differing aspects of the two associated metals was further accentuated by means of treatment with an acid, whereby one of them became more deeply eroded or etched than the other.

Guards were occasionally made of bone, ivory, leather, wood, and papier mâché—the three last-named materials being usually lacquered.

TSUBA: THEIR DECORATION.—The chief processes employed in the ornamentation of guards and of the other sword accessories may be summarised thus:—Hammer-marking, cold-punching, etching, chasing, saw- and file-cutting, flat-inlaying with various metals, with mother-of-pearl, with lacquer; encrusting with various metals, and with other materials, such as ivory,

agate, coral, and mother-of-pearl ; associating together several metals so as to produce stratified and mottled appearances ; enamelling.

To these processes must be added the various methods in use by Japanese craftsmen to produce surface colorations and effects upon metals. These have been already described. One such process has, however, not been recorded hitherto, namely that by which a lustrous black coating of the magnetic oxide of iron was formed. This was produced by heating the iron object with a limited supply of air in the presence of water-vapour and of the products of the imperfect combustion of vegetable matter. The dark and glossy patina thus produced has generally resisted the destructive influence of moisture, so that after the lapse of a century or more the surface remains intact, as in many of the guards made by the early members of the Kinai family.

It is not necessary to say much concerning those five processes of decoration which are included under the headings "hammer-marking," "cold-punching," "etching," "chasing," and "saw- and file-cutting." It may, however, be of some interest to note certain peculiarities in the use made by Japanese artificers of some of these methods. Thus the marks made by the blows of the hammer are not (as in European hammered work) usually arranged after a fashion of careless symmetry, but are grouped together and accentuated in a few places after what seems a quite capricious manner. In the same way the designs on the punch-marked guards are rarely impressed completely or distributed regularly. So if the punch happens to bear the design of a cherry blossom, some of the impressions will be shallow, some will be of the full depth, some will represent the whole figure, and some a part only. Although the use of acids for developing into unequal relief the twists and foldings of wrought iron was, as we have seen, not infrequently adopted, the etching of definite patterns by this method was rarely practised. It should be remarked that nearly the whole of what appears to be engraved work on guards, *ko-tsuka*, &c., is really accomplished, however fine the lines and however free the curves, by means of repeated blows with a fine chisel. The exceedingly narrow saw-cuts through the substance of some guards are noteworthy ; they are often too fine to admit of the passage through them of a slip of ordinary writing paper. It is hard to understand how the hole for the first entrance of the saw could

have been drilled, and how the perfection of the edges of the cut could have been maintained throughout the operations.

The several kinds of inlaying and encrusting met with on *tsuba* may be conveniently designated by the three Italian terms—Intarsia, Damaschina, Azziminia. The first of these expressions may be used to signify the method of *flat-inlaying*, by which a cavity of some depth excavated in the metallic base is filled by a piece of another metal hammered into place and subsequently ground flat. By damaschina is meant a process of incrustation in which the metallic sheet or foil is fixed in its place by being driven into a groove which has been cut in the metal to be decorated, and which follows the contour of the ornamental design; not only gold and silver and the several copper alloys before described, but even iron itself was treated by this method of damascening. The method of encrusting metals known as azziminia may, perhaps, be spoken of as *on-laying*. The surface to be decorated is made rough like a fine file or rasp, the rows of alternate furrows and ridges generally taking the form of cross-hatchings. The leaf or foil of gold, or silver, is laid upon the prepared surface and fixed by percussion or friction. Another method of metallic in-laying was occasionally adopted for the decoration of iron guards by melting white bronze (*speculum metal*) into the depressions which formed the ornamental design; the whole surface was then ground flat and polished.

Reference may be made to that curious and thoroughly Japanese method of associating together two or more metals which usually goes under the native name *mokume*, although this word is employed by Western writers on art-workmanship in a sense which is too comprehensive and does not exactly correspond to its true meaning—"wood-grain."

The method of decorating guards and other sword accessories by means of enamel remains to be noticed. The processes of *cloisonné* and *champlevé* were both employed. Translucid enamels on a gold ground, inlaid in iron, are stated to have been invented by Dōnin, of the Hirata family, about the year 1600; he died in 1646. The earliest *champlevé* enamels are usually of a clear or dull green colour, and rather rough in appearance. Somewhat later on appeared a kind of enamelled work in which much of the metallic groundwork of gilt bronze is shown, and in which the individual patches of enamel are

often varied in hue so as to approximate in appearance to painted work. Those cloisonné enamels in which the ground is wholly concealed save for the cloisons belong to the eighteenth century. The ground colour of these specimens is usually turquoise blue, and the designs conventionalised flowers.

We have not attempted to describe those processes of obtaining reliefs in metal which are comprised in the terms repoussé and chasing. The latter method was carried to great perfection, and extensively employed by the makers of sword furniture. Sometimes the work called *intaglio-rilevato* is found upon *tsuba*, *ko-tsuba*, &c., and shows a singularly restrained beauty. The outlines are in intaglio, the designs themselves in a relief so low that its highest level does not extend beyond that of the general surface of the object. An altogether exceptional method of decoration is afforded by one of the *tsuba* in the Exhibition. It is covered with globules of silver irregularly scattered on a convex iron surface. Small lumps of silver have been hammered on to the roughened parts of the iron, and then the whole object has been heated to the melting point of silver in a muffle. The signature shows a burr, in consequence of having been subjected to the high temperature required to effect the fusion of the silver.

TSUBA: THE DESIGNS AND SUBJECTS THEY BEAR OR THEIR DECORATIVE MOTIVES.—These are innumerable, and it would be an impossible task to describe them unless we were prepared to give a synopsis of the major part of the traditions, the wars, internal and external, the folk-lore, the mythology, and the domestic manners and customs of the Japanese. And the story would still remain imperfect did it omit an account of the foreign elements and influences in the development of the native art, together with many particulars as to the scenery, the fauna and flora of the country, and as to the immense variety of geometrical and highly conventionalised ornamental motives employed by Japanese artists in metal.

TSUBA: THEIR STYLES AND CLASSIFICATION.—The difficulty of arranging sword-guards in a really satisfactory manner is extreme. Many well-established dates of famous swords and famous metal-chasers are, it is true, available, but our "critical apparatus" is, after all, inadequate for the purposes of an exhaustive classification. We are frequently perplexed

by serious discrepancies ; reading in one place, for instance that it was not until the end of the fifteenth century that the artistic sword-guard was introduced by Kaneiye, while the same expert tells us that no less than 300 years earlier the sword mounts of Yoshitsune were adorned with cranes and pine-trees in gold. We are almost forced to conclude that the ancient swords on which this statement rests, and which have survived to the present day, do not retain their original mounts, particularly as there are extant authentic examples by such great masters of the early sixteenth century as Nobuiye and Umetada, which are acknowledged by all authorities to mark a great advance in artistic merit over the works of their predecessors. But, on the other hand, the late Mr. Gilbertson had a guard signed by the 1st GOTŌ (Yūjō), born 1440, died 1512, which is elaborately ornamented in gold and silver damascening on yellow bronze, and which must be deemed a highly developed piece of workmanship, if it be really of the time of Yūjō. Those *tsuba* which can be assigned to a period antecedent to the sixteenth century are certainly far from elaborate productions. Perhaps the oldest of them, probably earlier than the fifteenth century, is a thin iron plate, pierced with many square openings, and showing some remains of inlays of bronze wire. Other early examples show scattered perforations in the shape of plum or cherry flowers, others belong to the group of skeleton guards, in which the parts left bear a very small proportion to those cut away. Of these early guards, some exhibiting what may be called the *chrysanthemoid* type are characterised by representing, by their perforations, 16, 24, 32 or even as many as 64 florets of the chrysanthemum. To about the same period may be assigned those other early skeleton guards in which are reproduced certain badges. In the latter part of the sixteenth century we first meet with the remarkable (*namban*) guards apparently made under the influence of the work of the Portuguese armourers, whom the Jesuits brought to Japan.

In the early part of the sixteenth century bronze incrustations in a rough style were often applied to iron *tsuba* ; flat inlays of silver, copper and bronze, in floral and leafy forms, in iron were also in vogue at this time. Somewhat later, finer work in bronze inlaid in iron is found.

Signatures very rarely occur, so far as we have observed, on

the guards hitherto described in this account of early specimens, with the exception of a few examples belonging to the groups we have just named as encrusted with bronze or inlaid with that metal.

With the advent of the seventeenth century came a marked increase in the number of *tsuba*-makers who signed their productions, and a greater prevalence of elaborate and finely finished work in the various alloys of copper. Several of the best-known of the schools of sword-guard chasers arose in this century. Amongst these, the Nara and Hirata schools, and those of Sōten, Yokoya, and Shōami may be named. But the varied products of the Shōami family do not connote the existence of a school tradition. In the first half of the next century, the closely-allied Hamano and Ōmori schools were founded, along with many others, distinguished in the majority of instances by an increased feeling for nature and the abandonment of academic thralldom. During the course of these two centuries (the seventeenth and eighteenth) members of the Gotō, Umetada and Miōchin families continued to sustain the honourable reputation of their respective studios. The first Kinai, who worked in the middle of the seventeenth century, and was allied to the Miōchin school, produced open-work guards of highly sonorous pure iron, which, in design and surface modelling, have not been excelled; the same statement may be made concerning the productions of Kinai's two immediate successors. The Gotō school degenerated in the latter part of the eighteenth century, producing work showy and elaborate indeed, but lacking strength and vitality. However, in the beginning of the nineteenth century one of the Gotōs, who had assumed the name Ichijō, produced some excellent work. It must be remembered that in the seventeenth and eighteenth centuries there were produced, from time to time, reproductions of archaic designs and styles.

The examples of sword furniture shown afford an instructive yet hardly an adequate expression of the metallurgical skill, the fertility in design, the ingenuity in adaptation, the certainty of hand, the originality, the boldness and the finish which are characteristic of the best Japanese craftsmen: in these little works of art they are really great. In their employment of variously coloured metals they stand alone.

We ought to have mentioned before that the metal furnishings of a sword not infrequently correspond in design, or tell,

in successive chapters, as it were, the several parts of a custom or a story. Sometimes we find one of the *mon* or badges of a feudal chief on the scabbard of his sword, another on the *fuchi*, and a third *mon* on the *kashira*; sometimes the same badge is scattered over every portion of the mountings.

A. H. CHURCH.

DECORATION OF THE PARTS OF THE SWORD-HILT AND SCABBARD (OTHER THAN THE GUARD).

IT is with much pleasure that I once again take up my pen to plead for the recognition as Works of Art of the smaller objects which in the not very distant past decorated the sword of the Japanese officer, squire, and gentleman.

Others who have preceded me will assuredly have dwelt upon the esteem in which this, the most cherished, possession of its owner was held, and which furnished a *raison d'être* for the expenditure upon it of all the decorative skill with which its maker was endowed.

Space only allows me here to point out shortly the use of the objects here classified, and to emphasise my contention as to their artistic value by showing wherein they are worthy of greater notice than they have hitherto received at the hands of those who profess to have a knowledge of Art.

The pieces which it has fallen to my lot to describe are first the *Mi-tokoro-mono* ("objects of three places"), under which heading are included the *Ko-tsuka** (including the *Ko-gai*), *Fuchi-kashira*, and the *Menuki*, and the minor pieces—namely, the *Kurikata* and the *Ko-jiri*.

The *Ko-tsuka* ("little handle") was the handle of a small blade, *Ko-katana* ("little knife"), in itself (as will be seen by the series exhibited) an object upon which much of the care that was expended on the larger weapon was bestowed. This blade with its handle found a place in the side of the small sword

* NOTE.—I have taken upon myself to adopt this spelling, as it appears to me to be more probably correct than *Kodzuka*, *Kozuka*, or other varied ways.

(*Wakizashi*). Its use has never been very clearly defined, although it has been honoured with several ; first, as the article which a swordsman left piercing the ear of his enemy whom he had despatched in battle, and who he could thereby recognise when the prowess of each combatant came to be numbered up ; the objection to such a use would be that a warrior could only do this to the first victim of his sword : next it is said to have been utilised in a case of vengeance when the head of the slain was displayed publicly with the *Ko-katana* placed in the same way. An objection to this and the earlier named use is that the weapon carries but seldom upon it any clue to its ownership, not even his *mon*, or crest. Yet, again, it is said to be an object of offence, being thrown, but a trial with it does not show that it is well fitted for this purpose. Its more probable use arises out of the need experienced in daily life all the world over of some cutting instrument to be carried about the person. Such an article was but seldom required by the Japanese for eating purposes, and we therefore find the *Ko-katana* replaced by and sometimes the fellow of the *Ko-gai*, or skewer, which is placed on the other side to the *Ko-katana*. The *Ko-gai's* use is also somewhat uncertain ; it is said to have served as a hairpin, and also to run through the scalp of the enemy's head, a cord being then attached to it whereby it could be hung from the saddle. An objection to this is its bluntness. As often as not we find its object clearly defined, as it is very deftly split in two to serve the purpose of chop-sticks. *Ko-gai* are by no means so frequently met with as *Ko-katana*. The antiquity of both these articles is by no means that of the sword, but they claim to date back to what we term the Middle Ages.

The *Fuchi-kashira* (rim-head) are the two pieces necessary to every sword that has its handle covered with any material, for the one (*Kashira*) acted at the base as the pommel, and the other (*Fuchi*), at the upper end of the handle, rings it as the support of the *tsuba*, or guard.

The blade of a Japanese sword is held in place by a pin passing through it and both sides of the handle. This is generally made of wood, and to the fastidious eye of the Japanese requires concealment. To this end, and perhaps to aid the grip, he has placed over it on either side a piece of metal, which he has not been slow to utilise for decoration. The two termed *Menuki* (probably "concealers of stick") are kept in

position by silk braid (*Tsuka-ito*), the plaiting of which in itself testified to the maker's deftness.

Other objects which called for decoration are the *Kurikata* and the *Ko-jiri*. The *Kurikata* is a knob placed part way down the scabbard through which the *Sage-wo*, or cord, is passed. This cord is said to have been used to tie back the owner's sleeves, which from their amplitude would interfere with the free use of his arms when fighting. To my mind, it was also used to tie the sword in its scabbard. The *Ko-jiri* forms the base of the scabbard. It is more seldom the object of decoration, probably because of its proneness to injury.

In most swords all the objects we have described are decorated with a uniform design, but those that have come to Europe are seldom so. One reason for this may arise from the custom of certain parts (*e.g.*, the *Ko-tsuka*) being objects of gift. We find records in the seventeenth century of Daimyō ordering from a celebrated maker hundreds of *Ko-tsuka* as presents to his swordsmen.

Twenty years ago all these objects were to be readily found in the shops in London and Paris. After the abolition of the use of the two swords, they, like *tsuba*, were detached from the swords so as to admit of their easy carriage, and in many cases destroyed for the value of the gold or other valuable metal they contained. Their presence in the hands of the dealers has now, I understand, become rare, and the little demand for them has as yet prevented their being fabricated for the foreign market.

It is needless for me to go into the materials of which the *Mi-tokoro-mono* were made, for they embrace every one that has been utilised in the manufacture and decoration of the *tsuba*, and which will have already been described by Professor Church. Like the *tsuba*, as time went on they suffered from the same decadence of taste, the maker losing his sense of the value of simplicity in ornament and seeking for salvation in an overabundance of decoration. A collector of these trifles (what a *rara avis* he is!) is thus placed in a dilemma if he collects for Art's sake alone, for he must oftentimes omit from his collection pieces which bear on their face very interesting legends or illustrations of a home life that is rapidly changing its customs—legends and customs that can only be told by much detail. Herein these objects differ from the art of metal work of every other country. The latter confine themselves either

to a monotonous repetition of the same forms of ornament or to equally monotonous variations of the same. For instance, in contrast to that of their nearest neighbour, China, what a difference there is!—in the one case where the figure is attempted, endless repetitions of the same senseless men and women; where floral or other ornament, endless repetitions of half a dozen conventional designs, or the utilisation of a similar number of flowers repeated *ad nauseam* or without any claim to botanical accuracy.

To contrast with these forms the ornament of Japan is to pass from a dead to a living art. I will not even *select* the articles shown here to illustrate this, but take half a dozen *Ko-tsuka* or *Fuchi-kashira* at random. For instance:—

Ko-tsuka (No. , Case M), with a background of *Nanakoji* (minute dots). Upon this is depicted a *Kashira-kakushi* (or “post-hide”) depending from a silver nail; upon this *Kashira* is limned the well-known story of the poet Narahira gazing in admiration as he rides at the snow-capped peak of Fuji. Above this again, hanging from the nail by a golden cord, is a copper gourd. Verily a complete illustration of a charming corner of a Japanese house!

Ko-tsuka (No. , Case M), simplicity itself: a flowering rush borne down by the first snow. The back, which bears a very simple decorative scheme, has the line.

Ko-tsuka (No. , Case M). In boldly incised lines a running stream is depicted, which breaks against a rock in silver foam. Against the current fish swim, one rising from the water—the fishes’ mouths are silver, their eyes circlets of gold. A piece as full of movement as the last was of repose.

Ko-tsuka (No. , Case M). Shows that very unusual form in Japanese art, balanced decoration; might be an illustration of the verse in the Song of Solomon, “Take us the foxes, the little foxes, that spoil the vines.”

Ko-tsuka (No. 18, Case M). A skit on a Daimyō’s procession—formed of rats. A wonderful piece of incised work carved by a worker, Moriharu, at seventy-eight, a great age for a Japanese to attain to.

Ko-tsuka (No. , Case M). Reverse side—in the fewest strokes is depicted a ricefield, in the rain, with a sheaf of rice; a sequel to its front, whereon is depicted a fox disguised as a traveller enticing a man to follow him into the storm.

Fuchi-kashira (No. 113, Case N). The homeliest of scenes On the *Kashira* a bird sitting on a labourer's hat beneath a sheaf of rice. On the *Fuchi* four birds of variously coloured golds perched on his mattock.

Fuchi-kashira (No. 120, Case N). A full moon in silver, barred by a cloud, golden flecked, is crossed by one of the tall nets that are hung up to catch birds ; in its toils a crane struggles—it measures not an inch from tip to tip of its expanded wings, but yet the workman has made its body silver, its legs and eyes gold, and its beak of *shakudo* ; the very sky that forms the background is beaten into minute textures to imitate the vibrating air. But this is not all. The *Kashira*, which is simplicity itself, represents the shallow running water of the stream, from which golden and *shakudo* leaves emerge, and the moon's reflection tips the waves.

No. 168, *Kashira*. Case N. Unfortunately there is shown here one half, but this illustrates a complete scene in the drama of only Amatérasu, where the dancing of Uzumé entices her from the cave.

No. 167, *Kashira* only. Case N. The most minute piece of work I have ever seen, requiring a magnifying glass to detect the lines. Its make has puzzled many experts.

No. 37, *Fuchi* and *Menuki*. Case N. Ants of various ages ; one carrying an egg, another disappearing in a hole.

Finally, for variations of a single subject shown in every sort of workmanship and metal, I would commend you to Mr. C. Hawkshaw's collection of views of Fuji. No jeweller, not even a Frenchman, could, I aver, produce such an array, and yet these have been picked up from time to time at a single dealer's in London.

The makers of these bibelots include all those who distinguished themselves as artists in *tsuba*, and are to be found in every school—Goto, Nara, Yokoya, Hamano. In their productions these masters brought all their skill to bear as carvers, chasers, inlayers, damasceners, enamellists, and alloyists. The art at its best extended from the end of the seventeenth to the early years of the nineteenth centuries, and some few masters, such as Natsuo, maintained its reputation up to the abolition of the sword in 1874.

If I speak with more than ordinary affection for these little objects, it is because to their fascination I owe my introduction

to Japanese art. He would have been a very unsympathetic disciple of decorative art or of archæology who could have remained indifferent to their charms when illustrated and explained by so delightful and sapient a mentor as the late Mr. E. Gilbertson, who actually left the pursuit of Greek art to cultivate that of Japan.

MARCUS. B. HUIISH.

BOWS, ARROWS AND QUIVERS.

THE bow, probably originally introduced from China, has been, even from legendary times, one of the chief weapons of the Japanese warrior, and, like most things adopted by the Japanese, has been endowed with a character peculiarly its own. In order probably to gain greater power by lengthening the string, the Japanese bow was made very long and of an unequal curve, the grip being not in the centre, as in bows of other nations, but about one-third from the lower end; by this means the extra length became no disadvantage, while greatly adding to its driving power. Composite in its construction, the bow was built up of two or three strips of bamboo or other elastic wood, and was often lacquered and bound round with strips of rattan or fibre; the bowstring was made of twisted hemp. The length varied considerably, but six to seven feet was the average size. Many bows preserved in the temples of Japan, which belonged to celebrated archers, exceeded this length, however, some being as much as 8 feet 6 inches and 8 feet 9 inches in length.

The bronze arrow-heads found in the burial mounds of the Barrow period date from about the fourth to the second centuries B.C. Some of these are exhibited in the present collection, and their shapes present the same characteristics as the later iron heads of simple form, such as the *Yanagi-ba*, or "willow-leaf" pattern. Coming down to a later period, although the bronze heads were still used, they were superseded by the iron ones found in burials of the Dolmen period—second to seventh or eighth centuries A.D. Many of these iron heads were found by Professor Gowland during his exploration of the Dolmens, but he states that for a short period bronze and iron heads co-existed. These were the forerunners of the later steel *Yanoné*, or *Yajiri*, many of which, of great historical interest, are preserved in the temples in Japan, and belonged to heroes

and warriors of centuries ago. Many of the arrow-heads which are included in the present Exhibition are beautiful examples of forging and decoration, and of infinite variety in shape and size, ranging from the steel point about $\frac{1}{2}$ inch long to that of 8 or 9 inches ; many are signed, and a few dated, one in this collection being signed with the name of the sword-smith "Kuninaga" of Iyo, and dated 1288.

Many of the designs are very elaborate, consisting of cut-out inscriptions, solid and voided, piercings in the form of cherry blossom, &c., and what looks like a single petal of the same, but which is stated on good authority to be the *Ino-mé*, or "wild boar's eye." This animal was sacred to Marishiten, a deity whose name often occurs on swords and other weapons. Some of the shapes of the arrow-heads are very curious, and they have names descriptive of each, such as *Yanagi-bu*, "willow leaf" ; *Togari*, "pointed" ; *Karimata*, "flying goose," the latter being a two-pronged blade with the cutting edge inside ; a barbed head was called *Watakusi*, "flesh-tearer." The shafts of these arrows were between 3 and 4 feet long, and proportionately thick ; the heads were chosen for various purposes, the forked *Karimata* for cutting helmet cords and horses' reins, and another kind called *Kaburaya*, a whistling arrow, was used for signalling and to warn the enemy that the fighting had begun. But it is obvious that many of these large and decorated heads were not destined for ordinary use, and some light has recently been thrown upon the subject by a paper read before the Japan Society, in which the author states that every warrior carried twenty-four plain arrows for use, and one with an ornamental head, only to be used as a last resource. (A curious parallel to this was brought to light by one of the speakers at the meeting, who stated that during the trouble at Peking a few years back he had seen several dead Chinese soldiers who were armed with a wood and paper arrow, in addition to their rifles, and one of them was grasping the arrow in his dead hand as if in the act of throwing it—a curious coincidence, pointing perhaps to some superstition common to both races.)

The quiver (*Yebira*) was very varied in description and size, some being simple cylindrical or square cases, similar to the quivers of other nations (one exhibited here is formed of an entire fish skin mounted in silver), while others take the form of

miniature chairs, sometimes with a bamboo rack to hold the arrow points, or another form, called *Kari-yebira*, in which the arrows are tied in with thongs. But the quiver generally represented as used by the fully armed warrior was the *Utsobu*, a long case of lacquered wood or papier-mâché, covering the whole of the arrows, with an opening covered by a lid at the lower part, through which the arrows were drawn down, the points resting on a bamboo rack at the bottom of the quiver. In the case of warriors of high rank this quiver was covered with the skin of some animal with the hair outside ; one is shown here, made of light basket-work covered with long hair, the inside being lined with gilt leather, bearing the Tokugawa crest, while another is of wild boar's skin.

The historical side of the question has hardly been touched upon, but it is enough to mention two celebrated archers famous in Japanese history : Yoshi-iye, called " Hachiman Taro," or the young Hachiman (the Mars of Japanese mythology), and his well-known grandson Tametomo, whose bow took three ordinary men to bend it, and whose feats of archery are often quoted. Many other instances will be found in the interesting paper on " Japanese Archery and Archers " read before the Japan Society by the late Mr. E. Gilbertson on March 10, 1897.

W. HARDING-SMITH.

PICTURES ILLUSTRATING ARMS AND ARMOUR.

WITH very few exceptions, those now exhibited consist of colour-prints executed between the years 1820 and 1860. They have been chosen not for their artistic qualities, but simply to illustrate methods of wearing and using various weapons and accoutrements, which, at the time when the prints were made, still furnished the main equipment of the military class of the Japanese people. Before entering upon any detailed examination of this section of the Exhibition, it may not be beside the point to offer a few observations on the special branch of art which has furnished us with so interesting a complement to the principal part of the collection. These colour-prints were produced, as a rule, for the lower classes of Japanese society only, those inferior in rank to the nobles and *Samurai* whose deeds they portray; though it is probable that the print-sellers counted some of the poorer of the latter among their customers. The broadsheets were sold for a trifling price, and the artists who made them lived the life of artisans, with no social recognition whatever. Yet we find that in the subjects represented the heroes are always the great nobles or generals of bygone ages, and that the common soldiers play but a poor part in the pictured dramas presented to us. There is absolutely none of the exaltation of men of his own class that would be expected at the hands of a European artist similarly placed. The pathos of the life of the private soldier, his simple heroism and tragedies, here gain no record. If he is shown at all, it is generally at a moment of disaster, and with something more than a suspicion of caricature. The fact seems to have been that the age which saw the production of most of the later colour-prints was also that when the seeds of the revolution

were ripening. The military class under the Shōgunate was intensely unpopular with the traders and artisans, and the latter probably revelled in the veiled ridicule thus cast on their oppressors.

Under these circumstances it is somewhat notable to find that the colour-prints possess a real value as aids to the study of armour and weapons. Yet a comparison of the actual objects with the pictorial representations of them proves at once the amazing accuracy of the latter. Allowance must be made, of course, for a lack of precise archæological knowledge in an unlettered artisan of the nineteenth century when dealing with a subject six hundred years older. But fashion changed slowly in the Far East, and tradition persisted with a force almost incredible in our eyes. Moreover, there were the old swords and suits of armour still to see ; and, on the whole, the maker of colour-prints seems to have been pretty well informed. As regards the eighteenth and early nineteenth centuries—a period to which a large mass of valuable work must be referred—he may be looked upon as an absolutely reliable authority.

The illustrations now shown have been roughly grouped in relation to certain specific divisions of the subject. Many of them are capable of wider application ; but the point which justified their selection is that which has ruled the classification.

It has been possible to give some few views of craftsmen engaged in the pursuit of their callings. Of these, attention may be drawn to the fine print by Tachibana Minko, of an armour-maker at work, wearing, it will be observed, a ceremonial cap like that of a sword-smith, though the *gohei* to keep off evil spirits at the critical moment of the forging of the blade do not seem to have been used. By Minko, also, is a print of the latter subject—both being from the same publication, dated A.D. 1770. Hokusai, about the end of the eighteenth century, also used the same subjects for two *surimono*, both of which are now shown ; but the forging of the sword, in accordance with a custom popular among designers of colour-prints, is being done by women. A modern print, by the living artist Gekkō, represents the sword-smith Kokaji being assisted by a deity. It gives an excellent picture of the pomp and circumstance attending this most honourable calling. A sketch of an arrow-head maker at work, by a nineteenth-century artist named Mitsunobu, is also included.

The use of the sword and the different methods of holding it, both in fighting and ceremony, are illustrated by a series of prints, among which the pictures of the legendary training in swordsmanship which Ushiwaka (Yoshitsune) received from the Tengu, his great fight with Benkei, and the four scenes in a fencing match (by Yoshikazu), are of considerable interest. Fencing with laths, it may be noted, was a favourite occupation of Japanese ladies.

The views of armour—which, it should be remembered, was still in use at the time when the colour-prints were made—have been chosen in order to represent the method in which it was worn, rather than those details of fine craftsmanship which delight an observer of the actual suits. In this connection special attention may be drawn to the print by Sadahide of

"The retainers of Takeda Shingen putting on their armour." It shows nine different stages of undress, and incidentally illustrates not only methods of fastening the various portions of the suits, but supplies valuable information as to the nature and shape of almost every single article of underwear. The two prints (by Shuntei and Toyokuni I.), each representing historical struggles in which one hero is by main force tearing the armour from the other's body, also afford useful material for study from this point of view; as do those by Hokuyei and Kuniyoshi, in which a clear view of the backs of the figures is given—each having that interesting banner attachment which, one would guess, was part of the equipment of a leader of troops when fighting on foot. The gruesome custom of presenting the heads of slain enemies to a victorious general furnishes the subject of another print, in which the variety of positions of the seated figures also affords many useful indications of a similar nature.

The equipment of the warrior of high rank was generally completed by a bow and sheaf of arrows, the heads of the latter being often of splendid workmanship and great beauty of design. These weapons were also worn as a part of the ceremonial dress of the court nobles, and the arrangement of them is admirably exhibited in the fine drawings by Minamoto-no-Katsutake, made in A.D. 1788–1790, and forming part of a complete and detailed record of the costume of this important class of Japanese society at that period. The military bow is curiously devoid of decoration, and in form follows the usual

oriental type, though it was of larger size than usual. Several of the legends of famous archers are illustrated in the Exhibition, as well as the feat of Nitta Yoshisada, who for a long while successfully parried with his sword the flight of arrows directed against him. The use of the war-fan as a general's *bâton* is shown in two examples, while a third gives an interesting instance of its fighting value, for it is shown as parrying a cut from a sword in the most efficient manner.

The lower ranks of the Japanese soldiery were armed with bows and arrows, matchlocks, and spears, and similar implements of long reach, most of which have already been described by Griffis ("The Mikado's Empire," pp. 217, &c.). They may now be seen depicted with a considerable realism and a good deal of that artistic sense of the decorative value of a cluster of spears and halberds which was also shown by the German book illustrators of the early sixteenth century. Probably no more comprehensive view of the different types of long-hafted weapons used could be found than that supplied by Kuniyoshi's print of "Yoshitsune at the head of his army."

It has been thought advisable to supplement the section dealing with the specific object of the Exhibition—armour and weapons—with a few views throwing light on Japanese naval and military matters before 1868, at all events so far as they were pictorially represented to the common people. How far the magnificently ornamented war vessels, armoured with shields and fascines, and packed with warriors, may have approximated to the reality we cannot tell, though every inference to be drawn from the authentic evidence of old armour and weapons might well dispose us to accept them, so to speak, in principle. The views of troops on the march may be taken as quite reliable; and that of "An Army drawn up in the Method of Hachijin" (by Sadahide) as an interesting illustration of one of the old tactical principles, derived probably from the Chinese, and based, one concludes, on the section of eight as the unit. The six-sheet print of the armies of Takeda Shingen and Uyesugi Kenshin in battle array, engaged in what Rein, with an amusing and unexpected outcrop of humour, terms their "regularly recurring summer entertainment" of making war on each other, is full of special interest. Not only does it afford us an unexampled series of the forms of Japanese banners and war badges; but the movable armour-shields will

recall the many recent attempts to introduce some device of this kind into the British system of warfare. The pictures of sieges and assaults are also worthy of study in detail. One of them shows the use of the great war-drum and conch which always accompanied an army ; and the other a series of military engines strongly reminiscent of those used by the Romans at the siege of Jerusalem, while a gorgeous specimen of a huge cannon is the chief feature in yet a third. The Japanese were acquainted with firearms at a very early date, but hardly seem to have advanced beyond the matchlock. Representations of this class of weapon, from the pistol to the "hand-cannon," will be seen in many of the prints, and may be compared with the examples in the cases.

EDWARD F. STRANGE.

THE JAPANESE SOLDIER'S UNIFORM IN 1905.

IT has been felt that considerable interest would be added to this Exhibition could the old cumbersome and antiquated uniforms worn by the Japanese, even down to well within the Victorian era, be placed alongside the equipment of the soldiers of to-day, and which is admitted to be the most reasoned out and suitable dress that could have been devised. This wish had been rendered possible by the kindness of Miss E. McCaul, who has lent for the purpose the outfit of the non-commissioned officer and private of the Imperial Guards, which was presented to her by General Terauchi. In addition there are specimens of the provisions and forage used by the Japanese Army during the present campaign.

CATALOGUE OF EXHIBITS.

N.B.—The following abbreviations have been used: c.=century,
E.=early, L.=late, s.=signed by.

CASE A.

ARMOUR AND SWORDS.

Lent by His Majesty the King to the Japan Society.

CAT.
No.

1. A dirk "aikuchi." The scabbard of gold nashiji, with mounts of pure gold, chased with prunus blossom, s. RINASHI. The blade s. by KANAHISA of Seki in the province of Mino, latter half of the 14th c. Personally presented by H.I.M. the Mikado to the late Duke of Coburg (Duke of Edinburgh).
2. A dirk "aikuchi." Natural wood sheath, with silver bamboo-pattern mounts. s. RIOJI. Presented to Her late Majesty Queen Victoria by H.I.M. the Mikado on the occasion of the 1887 Jubilee.
3. A sword of Japanese form, but probably mounted in Burmah. The scabbard and mounts are of gold, set with various coloured stones and enamelled. L. 18 c. This sword was in the armoury of King George IV. at Carlton House.
4. A full suit of armour. Russet iron, &c. s. and dated MIOCHIN Nobu-ye, 5th year of Tembun (1536). Presented to the late Duke of Coburg (Duke of Edinburgh) whilst on his visit to Japan.
5. A sword. Brown lacquer scabbard, decorated iron mounts, unsigned blade. L. 17 c. Presented to the late Duke of Coburg (Duke of Edinburgh) whilst on his visit to Japan.

CAT.
No.

6. A hanging sword "tachi," with mounts of shakudo, gold nashiji scabbard. The blade is signed SEKIDO Fujiwara Koreichi Seitan. Presented to Her late Majesty Queen Victoria by H.I.M. the Mikado on the occasion of the 1887 Jubilee.
7. A similar sword "tachi," with mounts of like decoration. The blade bears a similar signature. Presented to Her late Majesty Queen Victoria by H.I.M. the Mikado on the occasion of the 1887 Jubilee.
8. A splinted iron breastplate. This was in the armoury of King George IV. at Carlton House.
9. A sword, with shakudo mounts, grooved black lacquer scabbard. The blade s. MUNESHIGE. Presented to Her late Majesty Queen Victoria by H.I.M. the Mikado on the occasion of the 1887 Jubilee.
10. A pair of swords "daisho." Gold nashiji scabbards with dragons in gold, shakudo mounts with gold enrichments. The blade of one has the inscription "By august order SEKIDO Fujiwara Koreichi Seiton," of the other SEKIDO Koreichi, date Man-yen (August 1, 1865). Presented to the late Duke of Coburg (Duke of Edinburgh) whilst on his visit to Japan.
11. A sword. Fine nashiji sheath, shakudo mounts, with lions and peonies in gold. The blade unsigned. L. 18 c. Presented to the late Duke of Coburg (Duke of Edinburgh) whilst on his visit to Japan.
12. A half war-mask of russet iron, engraved with a poetical inscription. E. 16 c.
13. A full suit of armour. Black and gold lacquer. E. 18 c. Was formerly the property of King George III., passing into the collection of King George IV., who placed it in the armoury of Carlton House, with the following amusing description : "A Suit of Chinese Armour, which belonged to a Tartar Chief, consisting of a cuirass, back and front made of black japanned steel, joined together with blue cotton and tape. Silk sleeves with lacquered guards ; a loose armour with gilt ornaments, for both

CAT.
No.

- arms. A half mask with gilt teeth. A japanned frame of a saddle, and a pair of similar stirrups."
14. A hanging sword "tachi." The mounts of shakudo, with crests in gold. The scabbard of clouded nashiji, with the same crest repeated. The blade inscribed HARUNA Kuni Fujiwara Masahira. Dated 2nd year Ansei (1856). Presented to H.M. the King by Lieut.-General Sir William Nicolson, K.C.B.
15. An iron helmet. s. SAOTOME Iye-chika.
16. A complete war-mask of russet iron. 17 c.
- ✓ 17. An iron helmet, with hemispherical bosses. s. MIOCHIN Kino-Munetomo.
18. A sword, with mounts of shakudo, with the storm dragons in gold. Aogai-nashiji and black lacquer scabbard. E. 19 c. Presented to Her late Majesty Queen Victoria by H.I.M. the Mikado on the occasion of the 1887 Jubilee.
19. A sword "Chiisai-katana," with shakudo mounts with gold enrichments. The blade chiselled with the dragon and sword. L. 18 c. Presented to Her late Majesty Queen Victoria by H.I.M. the Mikado on the occasion of the 1887 Jubilee.
20. A splinted iron breastplate. L. 17 c.
21. Naginata (sword-spear), with cross blade and tsuba. 18 c.

CASE B.

MATCHLOCKS, HELMETS, &c.

1. War helmet. Russet iron. The dome-shaped hachi composed of six plates. Decorated with design of a dragon in gold. Shikoro or neck-guard missing. Maizashi probably of later date. 16 c. *Mr. A. L. Liberty.*

CAT.
No.

2. Helmet. Iron. Covered with a brown unpolished lac. The hachi composed of two plates joined down the centre from front to back, the joins forming a projecting ridge. Shikoro of five lacquered plates with silk lacing. 18 c. *Mr. A. L. Liberty.*
3. Helmet. Iron. The form suggests early eighteenth-century European influences. Six plates of the hachi rise nearly perpendicular, and are then bent at right angles, forming (but for a slight concave in each plate) a flat top. 18 c. *Mr. A. L. Liberty.*
4. Helmet. *Mr. M. Garbutt.*
5. Matchlock pistol. Ebony stock, octagonal barrel, inlaid with gold and silver dragon. *Mr. G. H. Hodgson.*
6. Matchlock. Damascened barrel, black lacquer stock, with Shōgun's crest and owner's title "Governor of Hiuga." *Mr. W. Crewdson.*
7. Matchlock. Faceted barrel, inlaid gold and silver, stock lacquered, with Kiri crest and scroll work. *Mr. M. Tomkinson.*
8. Matchlock. Round barrel, inlaid gold and silver. Plain work. *Mr. M. Tomkinson.*
9. Short matchlock, barrel inlaid birds and cherry blossom in silver, brass lock and fittings. *Mr. R. Cotterell.*
10. Matchlock. Round barrel, inlaid silver and brass. *Mr. M. Tomkinson.*
11. Matchlock. Iron, inlaid gold and silver dragons, three-barrelled, revolving, Tokugawa mon, from the armoury of the Daimyo of Kii, one of the branches of Tokugawa family. *Mr. H. S. Trower.*
12. Heavy matchlock. Iron barrel, inlaid dragon in silver, and Hisamatsu crest, octagonal muzzle. *Mr. J. P. Reid.*
- 13-15. Five miniature pistols, probably used as Netsuké. *Mr. W. L. Behrens.*
16. Matchlock, octagonal barrel, inlaid gold and silver design, representing dragon and cloud; black lac stock, with crest in gold of Daimyo Matsudaira. *Mr. G. H. Hodgson.*

CAT.
No.

17. Pistol, inlaid with silver, representing dragon and cloud ;
gold lac scabbard. *Mr. G. H. Hodgson.*
18. Matchlock pistol, inlaid silver. *Mr. M. Tomkinson.*
19. Matchlock pistol, inlaid. *Mr. J. W. Garnham.*
20. Matchlock pistol, inlaid silver. *Mr. M. Tomkinson.*
21. Short matchlock, heavy inlaid barrel. *Mr. J. W. Garnham.*
- 22, 23. Musket-cases. Ebony stock, with gold lac crests ;
round barrel, inlaid with silver fir-trees and stork ;
octagonal barrel, inlaid silver fir-trees and storks. *Mr.
G. H. Hodgson.*
24. Matchlock, inlaid silver, with crest. Dated Meiji 9th, 1876.
Mr. M. Tomkinson.
25. Long matchlock, heavy inlaid barrel. s. KANAME
Ichima. *M. J. W. Garnham.*
26. Heavy matchlock. Iron barrel. Inscription in relief
"Sleeping Tiger" and Kirimon. *Mr. J. P. Reid.*
27. Miniature pistol, probably used as Netsuké. *Mr. W. L.
Behrens.*
28. Pistol. *Mr. W. L. Behrens.*
29. Matchlock. s. YENAMI Kanzayemon. This pistol is
called "Tanegashima," for the reason that it was intro-
duced by the Portuguese settlers into the island of that
name in the sixteenth century. The model was made
by a Japanese. It was given to the Exhibitor by his
grandfather forty years ago as a toy. *Mr. N. Okoshi.*
30. Small matchlock pistol. s. MORI Takasada. *Mr. J. W.
Garnham.*
31. Pistol in scabbard. *Mr. W. L. Behrens.*

CASE C.

MISCELLANEOUS PIECES.

1. Iron cap, close fitting, with mail fall, inlaid silver and gold.
Raiden, Futen, and dragons. *Mr. H. S. Trower.*
2. Figure in armour. Wood and metal. Katoo-Kiyomasa,
Hideyoshi's greatest general ; led the army in the invasion
of Korea. *Mr. W. Crewdson.*

CAT.
No.

3. Saddle (kura); frame inlaid pearl shell. Butterfly crest of one of the Bizen families. *Mr. W. Crewdson.*
4. Figure of Benkei, in full armour, blowing a conch, in gold, silver, and coloured lacquer pearl and faience. s. HA-RITSU, sealed Kwan. 1663 to 1747. *Sir Trevor Lawrence, Bart.*
5. General's Bâton (Saihai). Wood and paper. Black lac staff, paper pendants. *Mr. G. H. Hodgson.*
6. Quiver. Fish-skin. Silver-mounted. Containing 10 arrows, bolt-headed. *Mr. W. C. Alexander.*
7. Sword. Manchu cavalry sword, presented in 1894 to Admiral Sir Wilmot Fawkes, K.C.V.O., then commanding H.M.S. *Mercury* in Talienwan Bay, by Admiral Ito, who received it from General Nodzu. Picked up on the battlefield of Ping Yang. *Admiral Sir Wilmot Fawkes.*
8. Lacquer greave or armlet, covered with shark-skin, white and blue on black ground, with geometric ornament in gold lacquer, and birds. 18 c. *Sir Trevor Lawrence, Bart.*
9. A pair of stirrups. Iron inlaid with brass. *Mr. F. Dillon.*
10. Miniature pair of swords, with rack. Black lac miniature sword-rack, Tokugawa mon, and pair of swords. *Mr. H. S. Trower.*
11. Conch-shell trumpet used for signalling. *Mr. G. H. Hodgson.*
12. Sword-rack. Black lac, with old pine of Karasaki in gold. *Mr. H. S. Trower.*
13. Katana, one of a pair. Black lacquer scabbard decorated with peacock's feathers in shell dust and togi-dashi. s. TOSHIRO Kuniyoshi of Fukuyama in Bingo. *Mr. Tomkinson.*
14. Conch war trumpet. *Mr. W. L. Behrens.*
15. Armour. Miniature suit complete, on mannikin. *Mr. H. S. Trower.*
16. Horse's nose-piece. Iron. Pierced with butterfly crest 16 c. *Mr. W. C. Alexander.*

CAT.
NO.

17. Arrow-case. Bamboo, leather covered. Ornaments in red leather appliqué. *Mr. C. Holme.*
18. Sword-stand (Katana-kake). Lacquer. Stand for two swords, with hinged wings, ornamented with birds, flowers, fruit, and dragons. Zonseï lacquer. s. SAIGADO. *Sir Trevor Lawrence, Bart.*
19. Short sword in sheath. s. SAKESADA of Bizen. 18 c. *Sir Trevor Lawrence, Bart.*
20. Conch trumpet. (Hōra-no-Kai.) *Mr. W. Crewdson.*
21. Arrow-case. Bamboo, leather covered. Dragon-fly in horn. *Mr. C. Holme.*
22. Warrior in full armour. *Mr. W. C. Alexander.*
23. Banner-head. Wood. Dragon head lacquer and gilt. *Mr. W. Crewdson.*
24. Camp-stool. Wood, lacquer, silk and paper. *Col. Alt, C.B.*
25. Saihai. Bamboo and silver paper. Used by the commander to direct the course of the army. *Mr. R. L. Hesketh.*

CASE D.

SUITS OF ARMOUR.

1. Suit of armour. Iron, with breast and side pieces of wood. Helmet, mask, arm and leg pieces, breast and back pieces, with skirts and thigh-piece. Helmet inscribed "Made by MASANOBU." Arm-pieces inscribed "MASUDA Miochin Shuri Kino Mune Tora (saku) 2nd Kwansei. 2nd Month." (1461.) *Mr. G. A. Lee.*
2. Suit of armour. The uniform of a Japanese general. Metal, silk and lacquer. Crest of Asano family. *Colonel Alt.*
3. Suit of armour. Lacquered iron, with green lacings, fluted arm-pieces, fan crest. *Mr. J. W. Garnham.*

CAT.
No.

4. Suit of armour. Iron. 15 pieces, including 3 pieces for helmet. Repoussé ironwork and chain mail. Helmet shaped like winged ceremonial cup. Decoration, Shoki and demons and floral medallions. s. MIOCHIN. 17 or 18 c. *Mr. M. Tomkinson.*
5. Gilt leather horse mask. *Mr. G. H. Hodgson.*
6. Helmet. Iron. "Hachi" shape. Deep shikoro. Crest of Matsudaira of Kitsuki in shakudo and gilt copper. *Mr. W. Harding-Smith.*
7. A breast and back piece. Iron. The breast-piece made in three pieces, with dragon chased and hammered thereon. *Mr. G. A. Lee.*

CASE E.

HELMETS.

1. Helmet (with stand). Iron. Cylindrical and slightly conical. Appliqué rivetted, inlaid, and relief decoration. Splashed silver. Peony crest. *Mr. J. B. Coughtrie.*
2. Helmet. Iron. Repoussé iron dragon in relief and clouds. s. MIOCHIN Muneyoshi. 1311. *Mr. M. Tomkinson.*
3. Helmet. Black lacquer. Dragons and clouds in gold; crest of Kaga. 18 c. *Mr. W. C. Alexander.*
4. Helmet. Iron. Small flat-shaped head of Oni. 18 c. *Mr. W. C. Alexander.*
5. Helmet. Iron. Formed of horizontal rings rivetted, but originally on silk or leather bands. Splashed with sawari (white bronze). *Mr. W. Harding-Smith.*
6. Helmet. Inlaid silver scroll and inscription, "HACHIMAN Dai Bosatsu." *Mr. J. W. Garnham.*
7. Helmet. Iron. "Hachi" rivetted, inlaid silver and gold Hō, dragon and scroll work. s. MIOCHIN Ki-no Munesada. 1764. *Mr. W. Harding-Smith.*

CAT.
No.

8. Helmet. Iron. Very early type, skull-piece forged all in one, lower rim and peak rivetted. *Mr. W. Harding-Smith.*
9. Helmet. Iron. High-shaped, pointed studs, appliqué iron-work. 18 c. *Mr. W. C. Alexander.*
10. Mask. War mask, complete face, hinged at the cheeks, lined red lac, with grey moustache and hair. 16 or 17 c. *Mr. W. Harding-Smith.*
11. Helmet. Iron. Pointed shape, engraved with lines and conventional plum flower, gilt copper edging. *Mr. W. Harding-Smith.*
12. Helmet. Iron. "Salade" shape, made of rivetted plates, fan-shaped crest of 5 points pierced with "San." SAOTOME Iyetada (branch of Miochin). c. 1550. *Mr. W. Harding-Smith.*
13. Helmet. Iron, fluted, open work design, appliqué. Back, sides and peak, Watanabe mon, gilt. *Mr. H. S. Trower.*
14. War-mask. Bright iron. With hinged nose-piece. 17 c. *Mr. A. L. Liberty.*
15. Morion-shaped helmet. Iron. 17 c. *Mr. W. C. Alexander.*
- ✓ 16. Face-mask. Iron. Decorated with grey hair. s. MIOCHIN Fusamune, 1558. *Mr. M. Tomkinson.*
17. Helmet. Iron. Hachi, made of 63 rivetted plates, inlaid silver on peak and wings, also invocation to Hachiman in bronze. s. YOSHIMICHI. 16 c. *Mr. W. Harding-Smith.*
18. Helmet (with stand). Iron. Large chakra (wheel of the law) badge. Small Asano crest. *Mr. J. B. Coughtrie.*
19. Helmet. Iron. Kabuto-shaped, iron-plated, of gilt copper appliqué. 18 c. *Mr. W. C. Alexander.*
- 19A. Fragment of decoration of armour. Iron. Motive of thunder and lightning. *Mr. M. B. Huish.*

CASE F.

ARMOUR.

CAT.
No.

- 1, 11. Breast- and back-plate. Russet iron. This cuirass is interesting in that it is of seventeenth-century European design. Rivetted to the back-plate are a socket and hinged stay for supporting a flag. On the breastplate is an inscription in Sanscrit, transcribed into Chinese characters, meant for a charm. *Mr. A. L. Liberty.*
- 2, 3. Breastplate. Repoussé iron. Dragon in high relief, back-piece plain, gilt lining. *Mr. J. W. Garnham.*
- 4, 7. A pair of sleeves with gauntlets. Russet iron and chain-mail. On the upper plate (which is pierced in a geometrical design) is a grotesque mask in repoussé. The lower part is of three plates, hinged and shaped to the arm, and is pierced in barred shield designs. The whole decorated with silver and gold inlays. s. MIOCHIN Ki-no Munesada. 17 c. *Mr. A. L. Liberty.*
- 5, 6. Backplate and one waist-plate *en suite*. Russet iron. With hinged iron shoulder-straps. 18 c. *Mr. A. L. Liberty.*
7. *See No. 4.*
8. A pair of stirrups. Russet iron. Inlaid with silver. s. "KANAZAWA jiu Shigeyoshi." 18 c. *Mr. A. L. Liberty.*
9. A pair of stirrups. Russet iron. Inlaid with brass discs and with trellis and leaf design in silver. s. "KASHIU-NO-JIU Zenzaimon Nagakuni." 18 c. *Mr. A. L. Liberty.*
10. A pair of sleeves with gauntlets. Russet iron and chain-mail. The upper part is composed of five half-hoops of iron, with rows of ornamental studs between all, connected with chain. The lower part is five narrow longitudinal bars with studs similarly connected. Original brocade lining. 17 c. *Mr. A. L. Liberty.*
11. *See No. 1.*
12. Breastplate. Iron. Breastplate of repoussé iron. Fudo on rock amidst waves. Unsigned, but MIOCHIN work. *Mr. M. Tomkinson.*

CAT.
No.

13. Breastplate and waist-plate *en suite*. Russet iron. On the breastplate is a design of a dragon, hammered in relief and chiselled. One waist-plate is probably of later date. 18 c. *Mr. A. L. Liberty.*
- 14, 15. Two shoulder-pieces. Iron. Iron with rivetted decoration, splashed silver. s. *Mr. W. C. Alexander.*
16. Breastplate. Iron. One half-dragon bold relief. s. MIYATA Katsuyoshi of Hizen. *Mr. H. S. Trower.*
17. Breastplate. Iron. Central plate of composite cuirass. Dragon and waves in repoussé work. Unsigned, but MIOCHIN work. *Mr. M. Tomkinson.*
- 18, 19. Armpieces. Pair of chain-mail arm-pieces, wrist-plates of iron, inlaid silver and gold. *Mr. J. W. Garnham.*
20. A pair of stirrups. Iron. Iron damascened with silver, and each stirrup inlaid with a shishi chased in high relief. s. MUNE Shige. *Mr. G. A. Lee.*
21. Pair of stirrups. Iron, inlaid silver peonies and leaves. s. TOMOSHIGE of Yamashiro. *Mr. J. W. Garnham.*
22. Sleeve of chain armour. Iron. Sleeve with various mon of Tokugawa retainers. *Mr. M. B. Huish.*
23. Spear. Steel. Unmounted small spear-head. This type of spear, or Yari, is called Ho-yari, from the outline of the face of the blade, which resembles an ear of rice (Ho). By SUKETOSHI. 1504. *Mr. A. Dobrée.*

CASE G.

Exhibits lent by the Board of Education from the Victoria and Albert Museum, and others.

1. Helmet. Conical shape. Tokugawa crest. *Victoria and Albert Museum.*
2. Helmet. Hat-shaped, appliqué ironwork. *Victoria and Albert Museum.*
3. Helmet. Head of Oni on fore part. *Victoria and Albert Museum.*

CAT.
No.

4. Sword-case. Lacquered aogai nashiji, crests of Ambi family in gold metal mounts. *Dr. Barton.*
5. Sword-case. Lacquered aogai nashiji, flowers and branches in red lacquer. *Sir Trevor Lawrence, Bart.*
6. Helmets. Shell-shaped. *Victoria and Albert Museum.*
7. Breastplate. Inlaid dragon in silver. *Victoria and Albert Museum.*
8. Folding helmet. s. MIOCHIN Yoshihisa. *Mr. W. Harding-Smith.*
9. Shell-shaped helmet, with spikes. *Victoria and Albert Museum.*
10. Arrow-head. s. UMETADA Shichizayemon. *Victoria and Albert Museum.*
11. Stirrup, one of a pair. Inlaid lion in bronze, peony in silver. *Victoria and Albert Museum.*
12. Helmet. Triangular crown, grasshopper and fly in repoussé. *Victoria and Albert Museum.*
13. Stirrup, one of a pair. Inlaid wistaria in silver. *Victoria and Albert Museum.*

CASES H. AND I.

CATALOGUE OF THE OUTFIT OF A PRIVATE OF
THE IMPERIAL GUARD, JAPANESE ARMY, 1905.

Lent by Miss E. McCaul.

CLOTHING AND EQUIPMENTS.

- . Cap (marching order) for non-com. officers and privates of all arms of the Imperial Guards.
- . Covering for the above used in summer.
- . Hanging screen during the hot season, hung from the cap, behind the head.

CAT.
No.

- . Woollen cloth jacket and trousers for the winter wear of a corporal of infantry of the Imperial Guards ; distinguished from a private's by means of the badges on the sleeves.
- . Summer jacket and trousers for non-com. officers and privates of all arms ; distinction between the two by means of badges on the sleeves.
- . Overcoat for non-com. officers and privates of all arms.
- . Gaiters for non-com. officers and privates of infantry.
- . Shoes, ditto ; made in the Military Clothing Dépôt.
- . Knapsack for non-com. officers and privates of infantry ; made by private industry in Japan.
- . Soldier's bag (made of hemp) for non-com. officers and privates of infantry.
- . Mess tin for non-com. officers and privates of all arms ; made in the Military Arsenal.
- . Water-can, ditto.
- . Clothing menders for non-com. officers and privates of all arms.
- . Blanket, ditto.
- . Collar, ditto.
- . Winter shirt and drawers, ditto.
- . Summer shirt and drawers, ditto.
- . Knit stockings, ditto.
- . Ticket for identification, ditto.
- . Bandage wrapper, ditto.
- . Cold-proof overcoat with hood, belt, and gloves for use in winter by non-com. officers and privates.
- . Cold-proof knit shirt and drawers, ditto ; made by private industry.
- . Cold-proof gloves, ditto, ditto.
- . Cold-proof stockings, ditto, ditto.
- . Cold-proof socks, ditto, ditto.
- . Cold-proof covering for the face, ditto, ditto.
- . Cold-proof fur waistcoat, ditto, ditto.

CAT.
No.

- . Portable tent, part of it that can be carried by one man ; three men being needed to carry a complete set.
- . Mosquito net for the face, given only to those in the field in summer.
- . Woollen cloth belly-band, ditto.

Amongst the materials used for these clothing and equipments, woollen cloth and blanket are made in the Military Woollen Cloth Factory, while hemp cloth and cotton cloth and leather are made or prepared in private factories in Japan and cut out and sewn in the Military Clothing Depôt.

SPECIMENS OF THE PROVISIONS AND FORAGE USED BY THE JAPANESE ARMY, 1905.

- . Cleaned rice, 10·823 decilitres.
- . "Hoshii" (rice boiled and dried in the sun), 2 bags, 1·804 decilitres each.
- . Biscuits, 1 can, 225 grammes.
- . Tinned beef seasoned with soy, 2 cans, 600 grammes each.
- . Tinned beef, 2 cans, 150 grammes each.
- . Tinned fish :—
 - Small fish, 2 cans, 450 grammes each.
 - Sardine, 2 cans, 450 grammes each.
 - Mackerel, 1 can, 450 grammes.
 - Tunny, 1 can, 450 grammes.
 - "Masu" (a kind of salmon), 2 cans, 450 grammes each.
- . "Itowakame" (*Araria pinnatifida*, cut), 1 bottle, 30 grammes.
- . "Kirikombu" (*Laminaria japonica*, cut), 1 bottle, 112·5 grammes.
- . "Kampyo" (a kind of gourd cut and dried in the sun), 1 bottle, 112·5 grammes.
- . Dried sweet potato, 1 bottle, 112·5 grammes.
- . Dried root of the arrow-head, 1 bottle, 112·5 grammes.
- . Dried rhizoma of the *Nelumbium speciosum*, 1 bottle, 112·5 grammes.

CAT.
No.

- . Dried root of the burdock, 1 bottle, 112·5 grammes.
- . Dried potato, 1 bottle, 112·5 grammes.
- . Dried carrot, 1 bottle, 112·5 grammes.
- . Dried root of the taro, 1 bottle, 112·5 grammes.
- . Dried pease, 1 bottle, 225 grammes.
- . Dried kidney beans, 1 bottle, 225 grammes.
- . Dried black soy beans, 1 bottle, 225 grammes.
- . Dried "udzuramame" (a kind of beans), 1 bottle, 225 grammes.
- . Solid salt, 2 cans, each containing 50 cubes of 11·25 grammes each.
- . Powdered "miso" (a kind of sauce made of beans, salt, and yeast), 1 can, 1,875 grammes.
- . Vegetables pickled in soy, 2 cans, 450 grammes each.
- . Plums pickled in salt, 1 bottle, 187·5 grammes.
- . Extract of soy, 2 cans, 375 grammes each.
- . Compressed tea, 1 sheet.
- . Dried bonito, 8 pieces.
- . Barley (food for horses), 1 bottle, 5·412 decilitres.

These are made or prepared by private persons or factories, except tinned beef, which is prepared in the Military Provisions and Forage Dépôt.

CASE J.

SWORDS.

1. Complete sword. Tanto. Black lac, snow crystals in gold silver mounts, enamelled plants and dragon. By KUNISHIGE. Blade by KANEMORI. *Mr. M. Tomkinson.*
2. Complete sword. Aikuchi. Carved brown lacquer (like stamped leather). Long-armed monkey in shibuichi. Blade by NOBUKUNI. 1521-7. *Mr. M. Tomkinson.*

Cat.
No.

3. Complete sword. Bichu-no-Kami Minamoto Toyotada. Lacquer is imitation of cherry bark and decorated with cherry blossom and pheasant, mounts. s. NOBUYOSHI. Blade signed FUJIWARA Kanemichi. 1664. *Mr. M. Tomkinson.*
4. Complete sword. Wakizashi. Black lacquer scabbard, inlaid flying dragons in Awabi shell; mounts, silver winged dragons and waves. *Mr. M. Tomkinson.*
5. Complete sword. Aikuchi. Lacquer imitation of rough wood, centipedes and other insects. Shibuichi mounts. KOSAI and HIDEAKI. *Mr. M. Tomkinson.*
6. Complete sword. Tachi. Scabbard of gold lacquer (takamakiye); dragon and sword mounts in various metals, by SHOJUKEN Noriyuki. Finished (or shortened) by KANESADA. 1532 and 1554. *Mr. M. Tomkinson.*
7. Complete sword. Aikuchi. Black lacquer and hirame work. Animals of the Zodiac in silver, by TOMOYOSHI. Blade by MAICHU. Dated 1618. *Mr. M. Tomkinson.*
8. Complete sword. "Ama-goi-ken" (Praying-for-rain) sword. Is form of the ancient sword used by Kobo-Daishi, representing the Amakurikara or Rain Dragon scabbard and silver dragon. Blade signed RENJU Hisanaga. 19 c. *Mr. M. Tomkinson.*
9. Complete sword. Tachi (mounted as katana). Scabbard partly rough and partly smooth, green bamboo decoration. Blade s. KIMIHIRO. Dated 1605. *Mr. M. Tomkinson.*
10. Complete sword. Aikuchi. Black lacquer scabbard, decorated with *real maple leaves*, lacquered. Blade s. OZAKI Nagato-no-Kami Masataka. 19 c. *Mr. M. Tomkinson.*
11. Complete sword. Aikuchi. Scabbard, natural wood. Iron mounts, monkey designs. s. MIOCHIN Yoshihisa. Blade signed OMINO Kami Tadatsuna. 1700. *Mr. M. Tomkinson.*

CAT.
No.

12. Complete sword. Tachi. Black lacquer of uneven surface. Silver snake, &c. Blade signed SASAYUKI of Shinobusu. Mounts signed SEI-RYO-KEN Hagi-ya Katsuhira. *Mr. M. Tomkinson.*
13. Long sword. In gold aventurine lacquer scabbard. Mounts in shakudo metal, decorated with Kiri crests in gold. GOTO school. Blade signed by HOSHO Fujiwara-no-Muneharu (Province of Musashi). 1655 A.D. *Mr. P. Bevan.*
- 14, 15. Pair of swords. Lacquered wood scabbards, shakudo, shibuichi, and gold mounts. *Colonel Alt, C.B.*
16. Complete sword. Ken. Short double-edged blade, signed, old black lac handle and scabbard, brass guard, and head of Oni in iron. *Mr. W. Harding-Smith.*
17. Complete sword. Tachi. Gold clouds on black lacquered ground, silver guard (s. SHUGUIKEN Goto Kizoaki). s. MASAMUNE. 14 c. *Mr. M. Tomkinson.*
18. Complete sword. Steel. Aikuchi. Blade 16 $\frac{1}{8}$ in. mottled red and black lacquer. Kozuka, various metals, design of house and sliding screen. s. KOTO Toshikazu, in his 71st year. Blade by Yoshihiro. *Mr. M. Tomkinson.*
19. Complete dagger. Two daggers, very curved, in their scabbards. Nashiji lacquer and Tokugawa crest. *Mr. M. Tomkinson.*
20. A sword. Katana. One of a pair. Black lacquered inlaid dragon, &c., in silver. Blade engraved with dragon and inscription—Mani-musan ("rush eagerly"). Carried by Yoshihisa in the battle of Shimabara. s. TADAYOSHI of Hizen. 1661-1672. *Mr. M. Tomkinson.*
21. Sword. Wakizashi. Another of the pair. Mounts to match by KATSUHIRA and HIROTOSHI. Tsuba by SOTEN. Blade s. HIROMASA of Sagami. c. 1453. *Mr. M. Tomkinson.*
22. Complete sword. Aikuchi. Scabbard flattened, black bamboo, silver mounts, by HIDETSUGU. 1332. s. MASAMUNE. *Mr. M. Tomkinson.*
23. Complete sword. Aikuchi. Natural wood, silver and other metal mounts. On handle, figures of Sanfushi and Shiuyei. Blade by Kunimitsu. 14 c. *Mr. M. Tomkinson.*

CAT.
No.

24. Sword, with red lacquered annulated sheath with end turned up, with rich silver chased ornamentation—foliage and Tomoye crest. *Mr. S. Bing.*
25. Wakizashi, in nishiki saya, or scabbard, covered with gold brocade, over which is a layer of translucent lac. Unsigned fittings. Probably about 1800. *Mr. A. Dobrée.*
26. Complete fittings for sword (No. 11, Case T). Tsuba by YOSHIOKA of Yedo, died 1760, son of Yoshioka Shigehiro. The other fittings by his pupil, OGAWA Yoshitsune of Kochi, in the province of Tosa. Date about 1800. *Mr. A. Dobrée.*
27. Sword. Metal. Wakizashi in sheath covered with split cane, mounted champlevé enamel. 17 c. *Sir Trevor Lawrence, Bart., K.C.V.O.*
28. Sword. Tachi (a sabre). Mounts shakudo and gold, dragon and clouds. s. SANE-FUSA (or tsugu). *Mr. J. O. Pelton.*
29. Dagger. Aikuchi. Black lacquer scabbard, silver and gold mounts. s. HARUMITSU. Mounts, GOTO. 16 c. *Mr. J. O. Pelton.*
- 30, 31. Two daggers. *Mr. W. L. Behrens.*
32. Dagger, with blade grooved on both sides; bronze sheath in shape of Buddhist sceptre, ornamented with gold dragon in relief. *Mr. S. Bing.*

CASE K.

SWORDS.

- 1, 3. A pair of swords. s. (large one) NORIMITSU and SUKEMITSU of Osafune; (short one) TADATSUNA of Awataguchi. 1448. *Mr. V. Chirol.*
2. Small sword in black lacquer, turned-up end, studded with cherry blossom flowers above, and winding stream, with silver and gold-chased ornamentation. *Mr. S. Bing.*

CAT.
No.

3. *See* No. 1.
4. Dagger. Black lacquered scabbard, decorated with raised red lac prawns, and mounted with silver prawns at ends. s. UMETADA Myoju of Kyoto. 1515. *Mr. G. H. Hodgson.*
5. Short sword. *Mr. W. C. Alexander.*
6. Complete sword. Tachi (Court sabre). Chased with a figure of Fudō, scabbard black lacquer, decorated with silver inlay and appliqué. s. TAIRA Nagemori. c. 1455. *Mr. W. Harding-Smith.*
7. Dagger. *Mr. W. L. Behrens.*
8. Sword. s. MASATAKA of Nagato. c. 1830. Nashiji lac scabbard, silver mounts. *Mr. W. Harding-Smith.*
9. Complete sword. Aikuchi. Narrow blade, much worn, old chased iron mounts, black and gold scabbard. (Shin to go) KUNIMITSU, c. 1278. *Mr. W. Harding-Smith.*
10. Dagger. Aikuchi. Wood scabbard, silver mounts, &c. *Colonel Alt, C.B.*
11. Sword. Short, black lacquer, sentoku lotus mounts. 18 c. *Mr. W. C. Alexander.*
12. Complete sword. Aikuchi. Old blade cut down, scabbard and handle chased and repoussé silver. *Mr. W. Harding-Smith.*
13. Sword. Shobu blade, lacquer scabbard, inlaid silver, mother of pearl, coloured lac. Shakudo mount. 18 c. *Mr. W. C. Alexander.*
14. Complete sword. Tanto. Blade with Buddhist invocation wrought in the steel. Wooden scabbard, inlaid faience style of Ritsuo. s. MOTO yuki (?) *Mr. W. Harding-Smith.*
15. Sword. Doctor's. Plated bamboo scabbard, steel blade. End of scabbard wanting. 17 c. *Mr. W. C. Alexander.*
16. Short grooved blade. Scabbard, black lacquer, inlaid malachite; mounts, gilt copper, inlaid silver and other metals, fuchi signed. E. 18 c. *Mr. W. C. Alexander*

CAT.
No.

17. Complete sword. Katana converted into a Tachi, grooved and chased blade, signed. Scabbard, aogai scroll work, silver mounts, shakudo tsuba. s. MORI-IYE of Bizen. c. 1368. *Mr. W. Harding-Smith.*
18. Dagger. Metal and ivory. Ivory sheath, with pattern inlaid in gold wire. Japanese (?) *Sir Trevor Lawrence, Bart.*
19. Long sword. Katana. Scabbard lacquered leather, brass mounts, with champlevé enamel. *Mr. E. A. Weiner.*
20. Complete sword. Aikuchi. Triangular blade, scabbard black and gold, of rough style, mounts cloisonné enamel. Probably Korean. *Mr. M. Tomkinson.*
21. Complete sword. Aikuchi (or Tanto), Hirame lac scabbard. with fish silver pattern mounts all round scabbard. Blade by SUKEMUNE. 1532. *Mr. M. Tomkinson.*
22. Long sword. Black lac, scabbard with dragon and cloud design in gold. Handle decorated with silver dragon. s. NAOTANE Shoji of Yamato. 1804. *Mr. G. H. Hodgson.*
23. Short sword. Scabbard, shark-skin polished. Mounts shibuichi and nanakoji. Monkeys in relief. *Mr. H. S. Trower.*
24. Short sword. Sheath lac. s. "ISSHI, pupil of Hokio Ichijo." Blade s. BIZEN Osafune Tsugu. 1506. *Mr. H. S. Trower.*
25. Long two-handed sword. Blade s. SOSHUJU Masamune. *Mr. H. S. Trower.*
26. Short sword. Scabbard, lac, imitation leather. Mounts, fish s. back of kozuka. s. NAGATSUNE. Tsuba s. NIUDO Sadataka. Blade s. OSAFUNE Sadasuke. 1863. *Mr. H. S. Trower.*
27. Short sword. Mounts part cloisonné enamel, part gold "karakusa." s. HIZEN no Kami Fujiwara Shigenori. *Mr. H. S. Trower.*
28. Sword (to be paired with No. 30). Brilliant dark scabbards, inlaid splinters of bamboo. Mounts, waves. s. OMORI Teruhide. The longer blade s. KUMOTSUGU. *Mr. H. S. Trower.*

CAT.
No.

29. Short sword. Sheath, lac, imitation cord. Mounts various metals, s. KOGO Nampin Takamoto Hidemune. Blade s. KAGEMITSU of Bizen. 1859. *Mr. H. S. Trower.*
30. Sword (to be paired with No. 28). Blade s. BIZEN Osafune Yasumitsu. *Mr. H. S. Trower.*
31. Dagger. Mounts silver "karakusa" menuki, gold peonies. s. GENKISAI Nobuhisa. *Mr. H. S. Trower.*
32. Dagger. Scabbard, red lac. Silver-mounted kurikata snail. Blade s. KANESANE. *Mr. H. S. Trower.*
33. Dagger. Sheath dark olive lac. Mounts, Daikoku and his attributes, s. JOI. Blade s. FUJIWARA Yukikazu of Kofu. *Mr. H. S. Trower.*
34. Sword. Brilliant dark-green scabbard, lac, with powdered awabi, inlaid silver, crest of Matsura, which is repeated throughout the mounts. Longer. s. HIZEN no Kuni Fujiwara Tadahiro. *Mr. H. S. Trower.*
35. Sword. In brown scabbard, fluted transversely. Mounts represent coral divers, corals and waves in shibuichi and shakudo. s. OMORI Terumitsu. 18 c. *Sir Trevor Lawrence, Bart.*
36. Sword. Katana in leather-covered sheath; tsuba, &c., in champlevé enamel. 16 c. *Sir Trevor Lawrence, Bart.*
37. Complete sword. Wakizashi. Blade s. HIROMITSU. c. 1334. Scabbard, red lacquer, fluted diagonally, old iron mounts, inlaid gold. *Mr. W. Harding-Smith.*

CASE L.

BLADES.

1. Sword-blade. Tachi. Very finely watered blade, chased, length 30 inches. s. YUKIMITSU (of Kamakura in Sagami, 2nd year of Gentoku), 1330. *Mr. M. Tomkinson*

CAT.
No.

2. Sword-blade. Chased with dragon on both sides. s. MASAMUNE. 1332. *Mr. M. Tomkinson.*
3. Sword-blade. Katana. Unsigned, but attributed to TSANETSUGU of Bitchu. *Mr. M. Tomkinson.*
4. Sword-blade. Katana. Chased blade, remarkable yakiba. s. "UMETADO Myōjū, aged 70 years." 1623. *Mr. M. Tomkinson.*
5. Sword-blade. Katana, length $26\frac{3}{4}$ in. s. FUJIWARA Kunihiro (Shinano no Kami). 1614. *Mr. M. Tomkinson.*
6. Sword-blade. Katana. Chased with dragon and Buddhist deity. s. MURAMASA of Isé. 14 c. *Mr. M. Tomkinson.*
7. Sword-blade. Katana. Engraved with dragon one side; reverse two-edged sword (ken). s. FUJIWARA Nagamichi. 1661-1672. *Mr. M. Tomkinson.*
8. Sword-blade. Katana. Fine specimen of Hada-aya-sugi forging, engraved with dragon. s. GASSAN Yoshi-ye. 15 c. *Mr. M. Tomkinson.*
9. Sword-blade. Katana. Shigeyoshi (or Hankei). 1626-1643. *Mr. M. Tomkinson.*
10. Sword-blade. Katana. Signed in gold and certified by Honami, in 1st year of Temmei. s. YOSHIHIRO. 1400. *Mr. M. Tomkinson.*
11. Sword-blade. Katana. Chased. s. TOMONARI of Osafune in Bizen. 1512. Aged 58. *Mr. M. Tomkinson.*
12. Sword-blade. Tachi. Finely chased blade, mokumé hada, $29\frac{1}{2}$ in. s. MASAMUNE. c. 1509. *Mr. W. Harding-Smith.*
13. Sword-blade. Katana, grooved blade, fine mokumé texture, signed and dated. s. AKIHIRO of Sagami. O-an 2nd year 1369. *Mr. W. Harding-Smith.*
14. Sword-blade. Tachi, fine mokumé hada, very broad groove, in which two interlaced dragons are chased. s. MASAMUNE. *Mr. W. Harding-Smith.*
15. Sword-blade. Katana. Curved blade, fine hada-aya-sugi pattern. s. GASSAN. c. 1184-1212. *Mr. W. Harding-Smith.*

KO-TSUKA.

See Preface, p. 38.

CAT.
No.

1. Ko-katana blade. s. TAMBA no Kama Yoshimichi. *Mr. A. Dobrée.*
2. Ko-katana blade. s. SAGAMI no Kami Masatsune Nyūdō. *Mr. A. Dobrée.*
3. Iron, with signature KINKWASAN Kionaga. 17 c. *Mr. M. B. Huish.*
- 4-7. *Mr. H. S. Trower.*
8. Bow and Arrow. s. GOTO Mitsukata. *Mr. W. Crewdson.*
- 9-14. *Mr. H. S. Trower.*
15. Bronze and gold. Representing five Tsuba. s. MITSU-YOSHI. *Mr. N. Okoshi.*
- 16, 17. *Mr. H. S. Trower.*
18. Shibuichi incised. Rats imitating a Daimyos procession. "Carved by Moriharu at the age of seventy-eight years." HAMANO School. 19 c. *Mr. M. B. Huish.*
19. Nanakoji in gilt setting. A Daimyos procession mimicked by rats. s. GOTO. 18 c. *Mr. M. B. Huish.*
20. The fight at the Bridge of Gojo. s. SOMIN. 18 c. *Mr. M. B. Huish.*
21. Shakudo. A garden of flowers. Reverse, a tree in flower with grasshoppers. 19 c. *Mr. M. B. Huish.*
22. Shakudo, imitating interlaced silk braid. *Mr. M. Tomkinson.*
23. Shibuichi, ivory and silver. A vase of flowers. 18 c. *Mr. M. B. Huish.*
24. *Mr. W. L. Behrens.*
25. Shakudo, with nanakoji ground. An encounter in which the central warrior has broken his sword. School of GOTO. 18 c. *Mr. M. B. Huish.*
26. Shibuichi. Sasaki swimming his horse across Lake Biwa. s. SHOZUI. *Rev. C. J. Todd.*
27. *Mr. W. L. Behrens.*
28. *Mr. H. S. Trower.*

CAT.
No.

29. Shakudo. Files. s. GOTO Mitsuyoshi. *Rev. C. J. Todd.*
30. *Mr. H. S. Trower.*
31. Iron, with gold inlay. A child dragging a toy. 18 c. *Mr. M. B. Huish.*
32. *Mr. H. S. Trower.*
33. *Mr. W. L. Behrens.*
34. Gilt copper. Emperor's ox-carriage and procession. s. HATANO Sozayemon Masamori. *Mr. M. Tomkinson.*
Rev. C. J. Todd.
35. *Mr. H. S. Trower.*
36. *Mr. W. L. Behrens.*
37. *Mr. P. Bevan.*
38. Shibuichi. Peasant in a boat, in gold inlay. *Mr. M. B. Huish.*
39. Shakudo. A river scene. Reverse the same. 19 c. *Mr. M. B. Huish.*
40. Shibuichi. A pine covered promontory. 18 c. *Mr. M. B. Huish.*
41. Shibuichi. At Yedo. HOSONO Sozayemon, HAMANO School. 19 c. *Mr. M. B. Huish.*
42. *Mr. H. S. Trower.*
43. *Mr. M. B. Huish.*
44. *Mr. W. L. Behrens.*
- 45, 46. *Mr. H. S. Trower.*
47. *Mr. M. B. Huish.*
48. Yellow bronze. Two vases and a cup. s. TAIRMSAI Getcho. 18 c. *Mr. M. B. Huish.*
49. Iron. Peasant with cormorant on a dipper. 18 c. *Mr. M. B. Huish.*
50. *Mr. H. S. Trower.*
51. *Mr. W. L. Behrens.*
52. Iron. An arrow. 18 c. *Mr. M. B. Huish.*
53. *Mr. W. L. Behrens.*
54. Iron. Pilgrims ascending to a shrine. 18 c. *Mr. M. B. Huish.*

CAT.
NO.

- 55, 56. *Mr. H. S. Trower.*
57. *Mr. W. L. Behrens.*
58. Horn. Various carpenter's tools. 18 c. *Mr. M. B. Huish.*
59. *Mr. H. S. Trower.*
60. Shibuichi. A kettle suspended from a branch. School of Nara. 19 c. *Mr. M. B. Huish.*
61. *Mr. H. S. Trower.*
62. Shibuichi. Scenes in a rice field. s. HOSONO Masamori. 19 c. *Mr. M. B. Huish.*
- 63-66. *Mr. H. S. Trower.*
67. Shibuichi. Flies and sparrow. s. YOSHIHIDE. *Rev. C. J. Todd.*
68. Iron. Two dogs. s. TOMOYOSHI of Mito. *Rev. C. J. Todd.*
69. Shakudo, shibuichi, silver, and copper. A falcon on a stand. 18 c. *Mr. M. B. Huish.*
70. Various metals on nanakoji ground. New Year's mummers. s. TOMONORI. 18 c. *Mr. M. B. Huish.*
71. *Mr. H. S. Trower.*
72. Shibuichi. A boat on a river. 19 c. *Mr. M. B. Huish.*
73. *Mr. H. S. Trower.*
74. *Mr. W. L. Behrens.*
75. Copper bronze. A kettle. s. MIBOKU. *Rev. C. J. Todd.*
76. Bronze. Half a lemon. 18 c. *Mr. M. B. Huish.*
77. Nanakoji in shakudo setting. A mask and mask case. 18 c. *Mr. M. B. Huish.*
78. Iron. Peasant with scarecrow. 18 c. *Mr. M. B. Huish.*
79. Iron. Woman beating linen by a cottage. 18 c. *Mr. M. B. Huish.*
80. Copper with nanakoji. Peasant with bundle of scouring-plant. Compass. s. GOTO. 18 c. *Mr. M. B. Huish.*
81. *Mr. M. B. Huish.*
- 82, 83. *Mr. H. S. Trower.*

CAT.
No.

84. Brass and cloisonné. Dragon and tiger. 17 c. *Mr. M. B. Huish.*
- 85, 86. *Mr. W. L. Behrens.*
87. Iron and enamel. Boats. *Mr. M. Tomkinson.*
- 88-90. *Mr. W. L. Behrens.*
91. Shakudo. Treasures inlaid with enamel. *Mr. M. Tomkinson.*
92. Shibuichi. Fukurokuju. *Mr. M. Tomkinson.*
93. *Mr. W. L. Behrens.*
94. Iron, shakudo and enamel. Dart and arrow. 18 c. *Mr. M. B. Huish.*
95. *Mr. H. S. Trower.*
- 96-98. *Mr. W. L. Behrens.*
99. Gold lacquer on metal. Shojo dancing. *Mr. M. Tomkinson.*
100. *Mr. W. L. Behrens.*
101. Silver, shakudo, and shibuichi, in bands, inlaid with gold and cloisonné of enamel. s. HIRATA Harunari. *Mr. M. Tomkinson.*
101. Wood and Ivory. A poem. 18 c. *Mr. M. B. Huish.*
102. Cloisonné enamel. *Mr. M. Tomkinson.*
103. *Mr. W. L. Behrens.*
104. Cloisonné enamel. Peonies and diaper. *Mr. M. Tomkinson.*
105. *Mr. M. Tomkinson.*
106. Shibuichi and inlaid enamels. *Mr. M. Tomkinson.*
107. Shakudo and enamel. Arrow case. 18 c. *Mr. M. B. Huish.*
108. Clouded cloisonné enamel. *Mr. M. Tomkinson.*
109. *Mr. W. L. Behrens.*
111. *Mr. H. S. Trower.*
112. Ivory, pierced and carved in relief. Watanabe-no-Tsuna attacking Oni. *Mr. M. Tomkinson.*

- CAT.
No.
113. Wood. A bamboo tree in lacquer. 19 c. *Mr. M. B. Huish.*
114. Shakudo, inlaid with various devices in enamel. *Mr. M. Tomkinson.*
115. Sentoku. Hō in panel, champlevé enamel. *Mr. M. Tomkinson.*
116. *Mr. H. S. Trower.*
117. Shibuichi. Iris and butterflies in cloisonné. s. HIRATA Norisuke. *Mr. M. Tomkinson.*
118. Shibuichi. The Sacred Treasure, inlaid with enamels. s. SOYO. *Mr. M. Tomkinson.*
119. Shakudo and iron. Insects and plants in relief, in various metals, inlaid with enamels. *Mr. M. Tomkinson.*
120. Shibuichi. Tiger, bamboo, and insects. Inscribed "After design of MORINOBU." *Mr. M. Tomkinson.*
121. Mokume on shibuichi. *Mr. M. Tomkinson.*
- 122-126. *Mr. W. L. Behrens.*
127. *Mr. M. B. Huish.*
128. Mokumé, with checkers in silver and shakudo. s. TADAYOSHI. 18 c. *Mr. M. B. Huish.*
- 129, 130. *Mr. W. L. Behrens.*
- 131-134. *Mr. H. S. Trower.*
135. Shakudo, nanakoji ground. Carp among weeds. 19 c. *Mr. M. B. Huish.*
136. Shibuichi. Slug in relief. s. SHINDZUI. *Rev. C. J. Todd.*
137. *Mr. H. S. Trower.*
138. Shakudo. A ladybird on a leaf, and flowering plants and bushes beside a stream. s. ICHIRIUKEN Masayori. 19 c. *Mr. M. B. Huish.*
- 139-142. *Mr. H. S. Trower.*
143. Shakudo, fluted. Inlaid with insects in various metals. *Rev. C. J. Todd.*
- 144, 145. *Mr. H. S. Trower.*

- CAT.
No.
146. Shibuichi. Fish in troubled waters. s. OMORI Teruhide.
19 c. *Mr. M. B. Huish.*
147. *Mr. H. S. Trower.*
148. *Mr. W. L. Behrens.*
149. *Mr. H. S. Trower.*
150. *Mr. W. L. Behrens.*
151. Red bronze. A crane. s. MITSUHIRO. 18 c. *Mr. M. B. Huish.*
- 152, 153. *Mr. H. S. Trower.*
154. Shibuichi. Horse and bamboo in relief in shakudo.
Mr. M. Tomkinson.
155. *Mr. H. S. Trower.*
156. Silver. Kebori. Egret on rock by the river. s. FURUKAWA
Jochin of Yedo. *Rev. C. J. Todd.*
- 157, 158. *Mr. W. L. Behrens.*
159. Shakudo and nanakoji. Wild goose, rushes and moon
reflected in a stream. s. GOTO Itchijo mon Ichikatsu.
18 c. *Mr. M. B. Huish.*
160. Silver. A group of cranes. s. YOSHIKUNI. 18 c.
Mr. M. B. Huish.
161. Shibuichi. Kakemono and rat. s. YASUCHIKA. *Mr. M. Tomkinson.*
162. *Mr. H. S. Trower.*
163. Shakudo. The dead boar. s. KUMAGAI Yoshiyuki.
19 c. *Mr. M. B. Huish.*
164. Shakudo. Wild goose flying over the sea. 19 c. *Mr. M. B. Huish.*
165. *Mr. H. S. Trower.*
166. Copper. A fish. 18 c. *Mr. M. B. Huish.*
- 167-171. *Mr. H. S. Trower.*
172. Shibuichi and shakudo, with inlay of gold and silver.
New year's decoration. s. GOTO Mitsuiye Masamuné.
Mr. M. Tomkinson.
173. Shibuichi, gold back. Night scene, a deer beside a stream.
s. HOSONO Sozayemon. 18 c. *Mr. M. B. Huish.*

- CAT.
No
174. *Mr. H. S. Trower.*
175. Shakudo and shibuichi. Insects in flat inlay of gold.
Mr. M. Tomkinson.
176. Iron. 18 c. *Mr. M. B. Huish.*
177. Bronze nanakoji in shibuichi frame. The remains of a crane and tortoise. 18 c. *Mr. M. B. Huish.*
178. Shakudo and nanakoji. Shells. 18 c. *Mr. M. B. Huish.*
- 179-181. *Mr. H. S. Trower.*
182. Shakudo. Two ducks on a stream. s. MASAYOSHI. 19 c.
Mr. M. B. Huish.
183. Iron, imitating wood. Spider in relief in silver, and web in gold inlay. *Mr. M. Tomkinson.*
184. *Mr. W. L. Behrens.*
- 185-213. *Mr. J. C. Hawkshaw.*
- 214, 215. *Mr. H. S. Trower.*
216. Shibuichi, flat inlay of silver, gold, and shakudo. The Goddess of Weaving; reverse, Poem on the Weavers' Festival. s. SEKIJOKEN Motozane. *Mr. M. Tomkinson.*
217. Shibuichi. Hotel with boy in a boat. s. NAGAYUKI. 18 c.
Mr. M. B. Huish.
218. Shakudo, with nanakoji ground. 19 c. *Mr. M. B. Huish.*
219. *Mr. H. S. Trower.*
220. Shibuichi. Hare gambolling over waves. 18 c. *Mr. M. B. Huish.*
221. Shibuichi. The Hundred Poets. s. HATANO Soyemon Masamori. 18 c. *Mr. M. B. Huish.*
- 223-225. *Mr. H. S. Trower.*
226. Shibuichi. A temple bell above a poem. 18 c.
Mr. M. B. Huish.
- 227, 228. *Mr. H. S. Trower.*
229. *Mr. W. L. Behrens.*
230. Crows against the moon. s. BIJO. 19 c. *Mr. M. B. Huish.*
- 231-234. *Mr. H. S. Trower.*
235. Shibuichi. The legend of ——. 18 c. *Mr. M. B. Huish.*

- CAT.
No.
236. Shakudo. A peasant fishing. 18 c. *Mr. M. B. Huish.*
237. Yellow bronze. Oni seizing Tsuna Watanabe. s. YASU-
MASA. *Rev. C. J. Todd.*
238. Shakudo and nanakoji. A priest's wand with image of
Fudo. s. GOTO. 18 c. *Mr. M. B. Huish.*
- 239, 240. *Mr. H. S. Trower.*
241. Shakudo. Nanako with Yohei in silver. s. MITSUIYE.
Rev. C. J. Todd.
- 242-244. *Mr. H. S. Trower.*
245. *Mr. W. L. Behrens.*
- 246-251. *Mr. H. S. Trower.*
252. *Mr. W. L. Behrens.*
253. *Mr. H. S. Trower.*
254. Bronze. Landscape with snow-capped Fugi. s. "TOMO-
NORI at the age of sixty-nine, 1741st of the 2000 Fugi."
18 c. *Mr. M. B. Huish.*
255. Nanakoji in Shibuichi frame. Fuji snow-capped. s.
Tosho, the fairest outlook in the three provinces.
18 c. *Mr. M. B. Huish.*
256. Horn. A Dutchman. 18 c. *Mr. M. B. Huish.*
257. *Mr. H. S. Trower.*
258. Copper, shibuichi and gold. Fuku on a crane. Reverse (to
be shown), a poem. s. HOGEN Haruaki. 19 c. *Mr. M.
B. Huish.*
259. Shakudo. Reverse showing gold inlaid signature. s.
RIUCHISAI. 19 c. *Mr. M. B. Huish.*
260. *Mr. H. S. Trower*
261. Copper. A lion. s. MUNISOKI, grandfather of SOMIN.
17 c. *Mr. M. B. Huish.*
262. *Mr. W. L. Behrens.*
263. Copper. A rishi holding up a bowl. 18 c. *Mr. M. B.
Huish.*
264. *Mr. W. L. Behrens.*
265. Shibuichi. An actor. s. HIDENORI. 18 c. *Mr. M. B.
Huish.*

- CAT.
No.
266. *Mr. W. L. Behrens.*
267. *Mr. H. S. Trower.*
269. *Mr. H. S. Trower.*
270. Shibuichi. A^orakan floating through the air above wild ducks. s. TOMONAO. 18 c. *Mr. M. B. Huish.*
271. *Mr. H. S. Trower.*
272. Copper. A bamboo. s. "Tōū made this at the age of seventy-one years in the second year of Yenkie (1745)." *Mr. M. B. Huish.*
273. *Mr. W. L. Behrens.*
274. Copper. Leaf and flower of a palm. 18 c. *Mr. M. B. Huish.*
275. Silver. Rice. 18 c. *Mr. M. B. Huish.*
- 276, 277. *Mr. H. S. Trower.*
- 278.
- 279-281. *Mr. H. S. Trower.*
282. Iron. Pawlonia in gilt. 18 c. *Mr. M. B. Huish.*
283. *Mr. H. S. Trower.*
284. Shakudo and gold. Iris. 19 c. *Mr. M. B. Huish.*
- 285-290. *Mr. H. S. Trower.*
291. Shakudo. Nanako with a water plant. *Rev. C. J. Todd.*
- 292, 293. *Mr. H. S. Trower.*
294. Bronze, with nanakoji ground. Insect on tub top; moon. s. KATSURIUKEN. 18 c. *Mr. M. B. Huish.*
- 295-298. *Mr. H. S. Trower.*
299. Metal, gilt. Tiger lilies. s. HARUMITSU or Seizo VI. *Rev. C. J. Todd.*
300. Shakudo. Cherry-trees in high relief, silver torii, in gold. s. MITSUSHIGE Kikuoka Ichiyoken. *Rev. C. J. Todd.*
301. *Mr. H. S. Trower.*
302. Gold and shibuichi on shakudo. Peony and butterfly. *Mr. M. B. Huish.*
303. Silver. Peonies. s. "MASANAO Nomura, 75 years old." 18 c. *Mr. M. B. Huish.*

- CAT.
No.
304. Shakudo. Vines, butterflies and grasshopper. Reverse a boat. 18 c. *Mr. M. B. Huish.*
305. Shakudo and nanakoji. A spray of prunus. s. IEPPTSU Najatake. 18 c. *Mr. M. B. Huish.*
306. Shibuichi and ivory. Beetles eating the leaves of the 18 c. *Mr. M. B. Huish.*
307. Shakudo gilt. Bamboo. 18 c. *Mr. M. B. Huish.*
308. Shibuichi. Hotei and boy in a boat. s. YOSHINORI. 18 c. *Mr. M. B. Huish.*
309. Lacquer. Fallen flowers and a broom. 19 c. *Mr. M. B. Huish.*
- 310-313. *Mr. H. S. Trower.*
- 314, 315. *Mr. W. L. Behrens.*
316. *Mr. H. S. Trower.*
317. *Mr. W. L. Behrens.*
318. *Mr. H. S. Trower.*
319. *Mr. W. L. Behrens.*
320. Shakudo and gold. Butterflies and flowers (reverse similar). 19 c. *Mr. M. B. Huish.*
321. Bronze and nanakoji. A spray of
s. "YOSHIOKA Inabanosuke, carved at the age of 89 years." *Mr. M. B. Huish.*
322. Shakudo, with nanakoji ground. Eagle and monkeys. s. HIDETOSHI. 19 c. *Mr. M. B. Huish.*
323. Copper. The Sages of the Bamboo Grove. s. SANJIOKU (a lady). 18 c. *Mr. M. B. Huish.*
324. Copper. An earthenware vessel with pines. 18 c. *Mr. M. B. Huish.*
325. *Mr. H. S. Trower.*
326. *Mr. W. L. Behrens.*
327. *Mr. H. S. Trower.*
328. Kogai. *Mr. H. S. Trower.*
- 329, 330. Two tsuba. *Mr. H. S. Trower.*

CAT.
No.

- 331-344. Fourteen kotsuka. *Mr. H. S. Trower.*
345. Shakudo and sentoku. Festival procession. *Mr. M. Tomkinson.*
346. Shakudo, with nanakoji ground. A vase containing prunus blossom on a stand. GOTO School. 18 c. *Mr. M. B. Huish.*
347. Shakudo. Benkei and Yoshitsune passing Togashi at the Ataka barrier. *Mr. M. Tomkinson.*
348. Shakudo. Seven books in relief. *Mr. M. Tomkinson.*
349. Alloy of bronze. Chidori in silver, gold and enamel. 18 c. *Mr. M. B. Huish.*
350. Shakado and shibuichi. Broken bamboo blinds in relief in gold on nanako ground. s. GOTO Denjo. *Mr. M. Tomkinson.*
351. Shakudo with nanakoji. Figure dancing to music. GOTO School. 18 c. *Mr. M. B. Huish.*
352. Gilt, with nanakoji inset. Ho above stream. s. YOSHIHIDE. 18 c. *Mr. M. B. Huish.*
353. Shakudo. A flute and case in relief. s. "TEIJO" (*Goto the ninth*), certified by MITSUMORI. *Mr. M. Tomkinson.*
354. Shakudo. Nanako surface. Treasure ship. s. GOTO Naganori. *Mr. M. Tomkinson.*
355. Nanakoji in gilt frame. The old couple—spirits of the pine. s. GOTO Mutsunori. 18 c. *Mr. M. B. Huish.*
356. Shakudo and nanakoji. Bullock cart emerging from cottage grounds. School of GOTO. 18 c. *Mr. M. B. Huish.*
357. Shakudo, with nanakoji ground. Bridle and reins. s. GOTO Seijo Mitsuhsa. 18 c. *Mr. M. B. Huish.*
358. Shakudo, with nanakoji ground. A bed of chrysanthemums. School GOTO. 18 c. *Mr. M. B. Huish.*
359. Shakudo, with nanakoji ground. A banner in silver and gold. GOTO School. 19 c. *Mr. M. B. Huish.*
360. Shakudo, with nanakoji ground. School GOTO. 18 c. *Mr. M. B. Huish.*

- CAT.
No.
361. *Mr. H. S. Trower.*
362. Shibuichi. Rishi on tiger. *Mr. C. Holme.*
363. Sentoku, inlaid with silver and gold. Eagle on branch.
Mr. C. Holme.
364. Shibuichi, incrustated with gold, coban, and silver. Badger
and Moon. s. SOJUNSAI. *Mr. C. Holme.*
365. Shibuichi, inlaid in gold and silver. Bird and plum
blossom. *Mr. C. Holme.*
366. Red bronze. In shape of balcony post, upon which a
centipede in shakudo and gold is incrustated. *Mr. C.
Holme.*
367. Red bronze, repoussé and chased. Demon destroyer.
Mr. C. Holme.
368. Shibuichi, incrustated and inlaid with gold, silver, and bronze.
Rishi on dragon. *Mr. C. Holme.*
369. Shibuichi, incrustated and inlaid with bronze, gold, silver,
and coban. Shojo with saké ladle and cup. *Mr. C.
Holme.*
370. Shibuichi, chased and inlaid with gold and silver. Demon
destroyer. *Mr. C. Holme.*
371. Shibuichi. Silhouetted figures inlaid in shakudo. Back
by GOTO Sei, front by TANYU Ho-in. *Mr. C. Holme.*
372. Red bronze, chased and incrustated with silver. Lily.
Mr. C. Holme.
373. Iron, chased and inlaid with gold. Temple guardian.
s. TSUCHIYA Seimin. *Mr. C. Holme.*
374. Shibuichi, small birds incrustated in gold, silver, and shakudo.
Mr. C. Holme.
375. Shibuichi, inlaid and incrustated with gold. Tiger. *Mr.
C. Holme.*
376. Shibuichi, incrustated with gold, silver, coban, shakudo, and
red bronze. Three men and a horse laden with faggots
in a boat. *Mr. C. Holme.*
377. Shibuichi, incrustated with fish and marine objects. *Mr.
C. Holme.*
378. Iron, incrustated with spots of silver. *Mr. C. Holme.*

CAT.
No.

379. *Mr. H. S. Trower.*
380. Iron, chased and inlaid with bronze, gold, and silver.
Maple and stag. *Mr. C. Holme.*
381. Sentoku, incrustated with silver. Dried fish. *Mr. C. Holme.*
382. Shibuichi, incrustated with gold, coban, silver, and shakudo.
Chrysanthemum. *Mr. C. Holme.*
383. *Mr. N. Okoshi.*
384. *Mr. C. Holme.*
385. *Mr. H. S. Trower.*
386. *Mr. C. Holme.*
- 387-391. *Mr. H. S. Trower.*
392. *Mr. N. Okoshi.*
393. *Mr. H. S. Trower.*
394. *Mr. C. Holme.*
395. *Mr. H. S. Trower.*
- 396-425. Thirty. *Mr. W. C. Alexander.*

CASE N.

FUCHI-KASHIRA.

See Preface, page 38.

1. Shibuichi. Fish, tunny, and flying-fish in waves. s.
TERUHIDE. 18 c. *Mr. M. B. Huish.*
2. Shibuichi, chased and incrustated. Frog and snake. *Mr. C. Holme.*
3. Shibuichi. Snail and snake. s. MIZUNO Nobumasa.
18 c. *Mr. H. S. Trower.*
4. Shibuichi. Crayfish. s. IWAMOTO Konkwan. 18 c. *Mr. H. S. Trower.*
5. Iron, chased. Crayfish. *Mr. C. Holme.*
6. Iron. Dragon-flies. 18 c. *Mr. M. B. Huish.*

CAT.
No.

7. Iron. Centipede. s. TETSUGENDO Naotusa. 18 c. *Mr. H. S. Trower.*
8. Sentoku. Chrysanthemums and butterflies. s. JUIKWA-KUSAI Masaharu. 18 c. *Mr. H. S. Trower.*
9. Shakudo. Frogs on a peasant's hat. 18 c. *Mr. H. S. Trower.*
10. Shibuichi, chased with gold inlay. Bats and fungus. *Mr. C. Holme.*
11. Shibuichi. Trout in a stream. 19 c. *Mr. M. B. Huish.*
12. Shibuichi. Trout in a stream. s. IWAMOTO Konkwan. *Mr. H. S. Trower.*
13. Shibuichi. Butterfly, hornet, and ant. s. KAWA Hidekuni. *Mr. H. S. Trower.*
14. Copper. Eel and crab. s. YASUCHIKA. 18 c. *Mr. H. S. Trower.*
15. Shakudo. Bats. s. "SHOZUI, aged 61." 18 c. *Mr. H. S. Trower.*
16. Shibuichi. Soldier beetles. s. TOKAO Eishu. 18 c. *Mr. H. S. Trower.*
17. Shakudo. Dragon-fly and magnolia. s. MASAHARU. 18 c. *Mr. H. S. Trower.*
18. Silver. A butterfly in shakudo. s. HARUSHIMA Nobumasa. 18 c. *Mr. M. B. Huish.*
19. Sentoku. Crabs. s. YASUCHIKA. 18 c. *Mr. H. S. Trower.*
20. Shakudo. Dragon-flies. s. JOCHIKU of Musashi. 18 c. *Mr. H. S. Trower.*
21. Shakudo. Mantis, beetle, and ladybird. s. MINSOKEN Kikuoka Mitsutomo. 18 c. *Mr. H. S. Trower.*
22. Shibuichi. A basket with shellfish. 19 c. *Mr. M. B. Huish.*
23. Copper. Soldier beetle. s. JOKWA-O Hideaki. 18 c. *Mr. H. S. Trower.*
24. Shibuichi. Butterflies and dragon-flies on stream. s. GOTO Korai. 18 c. *Mr. H. S. Trower.*
25. Shakudo. Octopus. s. MASAKIYO. 18 c. *Mr. H. S. Trower.*
26. Shibuichi. Dragon-fly and mantis. s. KIURIUSAI. 18 c. *Mr. H. S. Trower.*

CAT.
No.

27. Shakudo. Beetles on creeper. s. NAOMINE. 18 c. *Mr. H. S. Trower.*
28. Shakudo, incrustated with shibuichi and gold. Cicadas. *Mr. C. Holme.*
- 28A. Kashira only. Shakudo, incrustated with gold and silver. Daruma. *Mr. C. Holme.*
29. Red bronze, incrustated with shakudo. Mice. *Mr. C. Holme.*
30. Copper, with nanakoji ground. Fuchi, an octopus ; kashira, a crayfish. s. TSUNENAO. 18 c. *Mr. M. B. Huish.*
31. Copper. Clouds, bats, and the moon. s. HIDEMITSU. 19 c. *Mr. H. S. Trower.*
32. Sentoku. Two fish. 18 c. *Mr. M. B. Huish.*
33. Copper. Grasshopper and plantain. s. JOCHIKU. 18 c. *Mr. H. S. Trower.*
34. Shakudo. Shishi. *Mr. H. S. Trower.*
35. Shakudo, incrustated in red bronze. Wasp. *Mr. C. Holme.*
36. Shakudo. Tigers in storm. s. HIDEOKI. 19 c. *Mr. H. S. Trower.*
37. Sword handle. Kashira and menuki with decoration of ants. s. GAMBUN. 19 c. *Mr. M. B. Huish.*
38. Iron. Peasant watching flying geese. *Mr. H. S. Trower.*
39. Iron, with gold inlay. Prunus branch. 18 c. *Mr. M. B. Huish.*
40. Iron. Prunus branch. 18 c. *Mr. M. B. Huish.*
41. Shibuichi. Chrysanthemums. s. TOMOYUKI. 18 c. *Mr. H. S. Trower.*
42. Iron. Grape vine in gold and silver. *Miss A. Woolner.*
43. Bronze, silver, &c. Tulip flowers. 18 c. *Mr. H. S. Trower.*
44. Bronze. Egg plant in shakudo. s. NAGATSUNE. 18 c. *Mr. H. S. Trower.*
45. Shakudo. Cherry blossom. s. HAKUHOTEI Iwamoto Konkwan. 19 c. *Mr. H. S. Trower.*
46. Iron. A grove of cherry blossom. s. YOSHIMASA. 18 c. *Mr. H. S. Trower.*

CAT.
No.

47. Iron. Maple leaves. s. HISAHARU. 18 c. *Mr. M. B. Huish.*
48. Shakudo, nanakoji ground. Vine leaves outlined. 18 c. *Mr. M. B. Huish.*
49. Shakudo. Palm leaves in gold and shakudo. s. KUWAMURA Genzayemon Katsuhisa. 18 c. *Mr. H. S. Trower.*
50. Copper. Willow and pole. s. GIOCHIKU. 19 c. *Mr. H. S. Trower.*
51. Shakudo. Swallow and prunus. s. ISHIGURO Masatoshi. 19 c. *Mr. H. S. Trower.*
52. Shibuichi. A peony. 19 c. *Mr. M. B. Huish.*
53. Iron. Peonies in gold inlay. 18 c. *Mr. M. B. Huish.*
54. Shakudo. Prunus stem. 19 c. *Mr. H. S. Trower.*
55. Shakudo. Cherry blossom in shakudo and gold. s. KWORIN. 19 c. *Mr. H. S. Trower.*
56. Silver and various inlays. Strewn maple leaves and cherry flowers. s. KUKI Yosé ("gale gathered"). 18 c. *Mr. H. S. Trower.*
57. Gold on nanakoji. A gourd plant. 19 c. *Mr. M. B. Huish.*
58. Shakudo. Flowers on basket-work. 19 c. *Mr. M. B. Huish.*
59. Shibuichi. Prunus spray on basket-work. 19 c. *Mr. M. B. Huish.*
60. Bronze, nanakoji ground. Millet. s. TOMEI. 19 c. *Mr. M. B. Huish.*
61. Shakudo. Convolvulus and butterflies. 19 c. *Mr. H. S. Trower.*
62. Shibuichi. Millet in a peasant's basket. 19 c. *Mr. H. S. Trower.*
63. Shibuichi. Millet seed and peasant's hat and mattock. 19 c. *Mr. H. S. Trower.*
64. Copper on nanakoji ground. Bamboo. 18 c. *Mr. M. B. Huish.*
65. Shakudo and various metals. Lotus flower and books. Chrysanthemums. s. SEIRIUKEN Hagiya Katsuhira. 18 c. *Mr. H. S. Trower.*

CAT.
No.

66. Shakudo. Fallen cherry flowers. s. GEKKINDO Masatatsu.
18 c. *Mr. H. S. Trower.*
67. Shakudo. A flower-stand. 19 c. *Mr. M. B. Huish.*
- 68-71. *Mr. H. S. Trower.*
72. Shakudo. A bell, with inscription, by Fow, made April,
9th year of Kyoho. E. 18 c. A boy carrying a reed.
Mr. M. B. Huish.
73. Shibuichi. Youth writing verses and floating them down
a stream. s. SEKIJOKEN Taizan Motonori. 18 c.
Mr. H. S. Trower.
74. *Mr. H. S. Trower.*
75. Shakudo, damascened in gold and coban. "Key" pattern.
Mr. C. Holme.
76. Iron. A fan. 18 c. *Mr. M. B. Huish.*
77. Iron. Helmet and breastplate. 18 c. *Mr. M. B. Huish.*
78. Iron. Arrows. 18 c. *Mr. M. B. Huish.*
79. Shakudo and red bronze. Incised scroll pattern. "Guri"
work. *Mr. C. Holme.*
80. Mokumé. 19 c. *Mr. M. B. Huish.*
- 81-84. *Mr. H. S. Trower.*
85. Iron. A peasant boy with rake, mattock, &c. 18 c.
Mr. M. B. Huish.
86. Sentoku. Fuchi, a peasant; kashira, a bird under a
willow. s. IWAMOTO Hiratoshi. 18 c. *Mr. M. B.
Huish.*
87. Peasant's hat and mattock. *Mr. H. S. Trower.*
88. Coral divers. *Mr. H. S. Trower.*
89. *Mr. H. S. Trower.*
- 90-93. *Mr. H. S. Trower.*
94. Iron. Labourers in a ricefield. 18 c. *Mr. M. B. Huish.*
95. Shibuichi. Boys on a bridge throwing stones into net.
18 c. *Mr. M. B. Huish.*
96. Shakudo, incrustated with gold and bronzes. Dolls. *Mr.
C. Holme.*

- AT.
No.
97. Shibuichi, incrustated gold, silver, and red bronze. *Mr. C. Holme.*
98. *Mr. H. S. Trower.*
99. Red bronze, lacquered with deer on ground of nashiji. *Mr. C. Holme.*
100. Shakudo, incrustated in silver and gold. Fox and cereals. *Mr. C. Holme.*
101. Iron. Hotei with the Takarabune. 18 c. *Mr. M. B. Huish.*
102. Shakudo, incrustated and inlaid. Eagle and monkeys. *Mr. C. Holme.*
103. Shakudo. Kirin and Ho. s. MINAYAMA Oki. 19 c. *Mr. H. S. Trower.*
104. Shibuichi. Tiger and Kirin. s. SHIMIZU Shuden Minamoto no Yoshitake. 19 c. *Mr. H. S. Trower.*
105. Shibuichi. Tigers fighting. s. YOSHIMORI. 19 c. *Mr. H. S. Trower.*
106. Shibuichi. Fox and peasant's hat. s. GANSHOSAI Getsuzan. 18 c. *Mr. H. S. Trower.*
107. Shakudo. The moon over trees; wild boar. s. SHOZUI. *Mr. H. S. Trower.*
108. Shakudo nanako. Kirin and clouds. *Rev. C. J. Todd.*
109. Shakudo. Wild goose. s. JOI. 18 c. *Mr. H. S. Trower.*
110. Shakudo. Swallows on a willow. s. HIDEOKI. 18 c. *Mr. H. S. Trower.*
111. Shibuichi. Goose in snowstorm. s. NAGATSUNE. 18 c. *Mr. H. S. Trower.*
112. Shibuichi. Falcon and sparrow. s. IKKASHIKI Jiuso Hogen. 18 c. *Mr. H. S. Trower.*
113. Shakudo. Birds on peasant's hat and mattock. 19 c. *Mr. M. B. Huish.*
114. Shakudo. Muscovy ducks on a pond. s. HOMEIDO Yoshioki. 18 c. *Mr. H. S. Trower.*
115. Sentoku. Crane. s. SAKŌDAIJI Niudo Sadataka. 18 c. *Mr. H. S. Trower.*

- CAT.
No.
116. Bronze. Flying geese. s. IWAMOTO Konkwan. 18 c.
Mr. H. S. Trower.
117. Bronze. Crane and prunus. s. GOTO Koran. 19 c.
Mr. H. S. Trower.
118. Red copper and shakudo. Ravens. s. NAGATOSHI.
18 c. *Mr. H. S. Trower.*
119. Shakudo. Cranes flying. s. WADA Masataka, pupil of
Goto Ichyo. 19 c. *Mr. H. S. Trower.*
120. Shibuichi. A crane in a net, full moon. 18 c. *Mr. M.
B. Huish.*
121. Shibuichi. Swallow. s. OMORI Teruhide. 18 c. *Mr.
H. S. Trower.*
122. Copper. Wild goose flying across the moon. s. HIRO-
CHIKA. 18 c. *Mr. H. S. Trower.*
123. Iron. Gama Sennin with toad. Tekkai exhaling his
spiritual essence. 18 c. *Mr. M. B. Huish.*
124. *Mr. H. S. Trower.*
125. *Mr. H. S. Trower.*
- 126-128. *Mr. H. S. Trower.*
129. Shakudo, incrustated with gold and silver. Priests. *Mr.
C. Holme.*
130. Iron. A mask. *Rev. C. J. Todd.*
131. *Mr. H. S. Trower.*
132. *Mr. H. S. Trower.*
133. Shakudo, incrustated with gold, silver, and bronzes. Warrior
and demons. *Mr. C. Holme.*
134. Sentoku bronze. Benten and Yontomo. s. YASUNOBU.
Rev. C. J. Todd.
135. *Mr. H. S. Trower.*
136. *Mr. H. S. Trower.*
137. Shakudo. s. NAOTSUGU. *Mr. H. S. Trower.*
- 138-141. *Mr. H. S. Trower.*
142. Iron. Shogi and Oni frightened and trying to run away.
Mr. N. Okoshi.

- CAT.
No.
143. Shakudo, incrustated with gold, silver, and bronze. Warriors in boats. *Mr. C. Holme.*
144. *Mr. H. S. Trower.*
145. *Mr. H. S. Trower.*
146. Shibuichi. Fording the river. 19 c. *Mr. M. B. Huish.*
147. Copper, with nanakoji ground. Fuchi, a hawk with falcon; kashira, a boat with hawkers. 19 c. *Mr. M. B. Huish.*
148. *Mr. H. S. Trower.*
- 149 and 150. Shakudo. Chinese warriors and figures. 19 c. *Mr. M. B. Huish.*
151. Shakudo, incrustated with gold, silver, and bronzes. Sages and bamboo. *Mr. C. Holme.*
152. *Mr. H. S. Trower.*
- 153-156. *Mr. H. S. Trower.*
157. Shibuichi. The story of the oil thief. s. 18 c. *Mr. M. B. Huish.*
- 158 and 159. *Mr. H. S. Trower.*
160. Shakudo, incrustated with gold. Dragon. *Mr. C. Holme.*
- 161 and 162. *Mr. H. S. Trower.*
163. Sentoku. Fuchi, a rishi with his attendant boy asleep on his bare skull; kashira, a boy chasing butterflies. 18 c. *Mr. M. B. Huish.*
164. Kashira only. Iron. Stag-beetle. *Mr. C. Holme.*
165. Kashira. Shakudo, copper and gold. Cock and chicken. s. SASAYAMA. *Mr. H. S. Trower.*
166. Fuchi (sword-ring), Shakudo, gilt. Sun and waves in gold. s. HIDEMITSU. *Miss A. Woolner.*
167. Kashira. Minute diaper pattern. 18 c. *Mr. M. B. Huish.*
168. Fuchi. Varimo. The enticement of Amaterasu by Uzume. s. 18 c. *Mr. M. B. Huish.*
169. Kashira (sword-top). Shibuichi. Eagle and oak leaves, silver and gold. *Miss A. Woolner.*
170. Fuchi (sword-ring). Shakudo, sculptural waves. Warrior on horseback, swimming—Takatsuna. *Miss A. Woolner.*

MENUKI.

In many instances there is only exhibited one of a pair of ménuki.

- CAT.
NO.
171. Pair of menuki. Shakudo. Lilies, flowers in gold and in silver. *Mr. C. Kadono.*
172. Shakudo, damascened with gold. Sage and warrior. *Mr. C. Holme.*
173. Iron, incrusting gold, silver, and shakudo. Priest. *Mr. C. Holme.*
174. Shibuichi and inlaid gold. Tiger. *Mr. C. Holme.*
175. Pair of menuki. Shakudo. Warriors' figures. *Mr. C. Kadono.*
176. Pair of menuki. Gold, silver, and shakudo. Tortoise on rock in water. *Mr. C. Kadono.*
177. Pair of menuki. Shakudo. Hotei and sailor, encrusted with gold. *Mr. C. Kadono.*
178. Pair of menuki. Shakudo. Sparrow on bamboo. *Mr. C. Kadono.*
179. Pair of menuki. Silver. Daikoku and Yebisu, encrusted with gold, shakudo, and copper. *Mr. C. Kadono.*
180. Pair of menuki. Shibuichi. Tigers. *Mr. C. Kadono.*
181. Pair of menuki. Iron. Two figures; faces in silver. *Mr. C. Kadono.*
182. Menuki, one pair (2). Gold. Dragons. *Mr. C. Holme.*
183. Pair of menuki. Copper. Figures of Niwo and Shogi. *Mr. C. Kadono.*
184. Pair of menuki. Silver, gold. Peony. *Mr. C. Kadono.*
185. Pair of menuki. Brass. Masks. s. MASAYUKI. *Mr. C. Kadono.*
186. Menuki, one pair (2). Red bronze. Rishi and Fudo. *Mr. C. Holme.*
187. Menuki, one pair (2). Gold. Crayfish. *Mr. C. Holme.*
188. Pair of menuki. Shakudo and gold. s. OMORI Teruhiko. *Mr. C. Kadono.*
189. Menuki, one pair (2). Shibuichi. Rishi. *Mr. C. Holme.*

CAT.
No.

190. Shibuichi. Gold and copper inlay. Priest. *Mr. C. Holme.*
191. Pair of menuki. Bronze. Fukurokuju and Hotei. *Mr. C. Kadono.*
192. Pair of menuki. Bronze. Figures of Niwo. *Mr. C. Kadono.*
193. Menuki. Pouch ornaments. *Mr. M. B. Huish.*
194. Menuki. Pouch ornaments. Killing the boar. *Mr. M. B. Huish.*
195. Menuki. Pouch ornaments, illustrating arms and armour. Forging a sword. *Mr. M. B. Huish.*
196. Menuki. Pouch ornaments. A warrior. *Mr. M. B. Huish.*
197. Menuki. A warrior with halbert. *Mr. M. B. Huish.*
198. Menuki. Nio (a pair). *Mr. M. B. Huish.*
199. Menuki. On a crane. *Mr. M. B. Huish.*
200. Menuki. A sword. s. MŌRI. *Mr. M. B. Huish.*
201. Menuki. A snake. *Mr. M. B. Huish.*
202. Menuki. Rats on tiles. s. HAKUHŌTEI. *Mr. M. B. Huish.*
203. Menuki. Kwanyu. *Mr. M. B. Huish.*
204. Menuki. A dance with Gohei. *Mr. M. B. Huish.*
205. Menuki. A fight between warriors. *Mr. M. B. Huish.*
206. Menuki. A pair of crayfish. s. *Mr. M. B. Huish.*
207. Menuki. A pair of flowers. *Mr. M. B. Huish.*
208. Menuki. A rishi with gourd. *Mr. M. B. Huish.*
209. Menuki. Bridles. *Mr. M. B. Huish.*
210. Menuki. Tortoise and young. *Mr. M. B. Huish.*
211. Menuki. A sparrow. *Mr. M. B. Huish.*
212. Menuki. Chrysanthemums. *Mr. M. B. Huish.*
213. Pair of menuki. Shakudo. Figures encrusted with gold, silver, and copper. *Mr. C. Kadono.*
214. Menuki. Sparrows and rice. *Mr. M. B. Huish.*
215. Menuki. Futen and Kaminari, gods of thunder and wind. *Mr. M. B. Huish.*
216. Menuki. Oni with lantern. s. *Mr. M. B. Huish.*

CAT.
No.

217. Pair of menuki. Shakudo. Chrysanthemum. s. JUSANDO
Yoshihide. *Mr. C. Kadono.*
218. Menuki. A Koto. *Mr. M. B. Huish.*
219. Menuki. A fish (gilt). *Mr. M. B. Huish.*
220. Menuki. A mask and crutch. *Mr. M. B. Huish.*
221. Menuki. A kestrel. *Mr. M. B. Huish.*
222. Menuki. Iron. Helmet. *Mr. C. Kadono.*
223. Menuki. A group of sparrows. *Mr. M. B. Huish.*
224. Menuki. Bridge and pine. *Mr. M. B. Huish.*

CASE O.

WAR-FANS, &c.

- ✓ 1-2. Two Uchiwa, battle-fans. No. 1, one side dragons and characters "Ten Ka tai hei" (international peace); other side, sun and crescent on clouds, and characters "Bū ūn chō Kiū" (bravery and fortune for ever and ever). *Mr. W. L. Behrens.*
- ✓ 3. One commander's iron folding fan. *Mr. W. L. Behrens.*
4. Bâton. Wood. Gold lacquered, raised gold dragon design, chased silver fastenings. *Mr. G. H. Hodgson.*
- ✓ 5. War-fan. Iron. With Chakra crest. *Mr. W. C. Alexander.*
- ✓ 6. War-fan. Iron. GUMBAL, or Uchiwa. Stout iron plate, black lacquered, wood handle, mounts gilt copper. Inscription in lacquer. 17 or 18 c. *Mr. W. Harding-Smith.*
- ✓ 7. War-fan. Gunsen folding war-fan; outer stick iron, inlaid silver. Fan mount black, paper poem in silver characters. s. KUNIMITSU. *Mr. W. Harding-Smith.*
- ✓ 8. War-fan. Iron sticks, inlaid floral panels in silver, mount black, gold sun, silver moon. s. *Mr. W. Harding-Smith.*

CAT.
No.

9. War Inro. Iron. War inro, entirely of iron repoussé work. Karashishi and peonies. 3 divisions. *Mr. W. Harding-Smith.*
- ✓ 10. War-fan. Iron. Gembai Uchiwa. Iron plate, metal handle. s. MASUDA Miochin Shikibu Ki-no Muneaki. 1713. Shotoku 3rd year, 8th month. *Mr. M. Tomkinson.*
11. Imitation Fan. Iron. Iron inlaid, dragons silver and gold. *Mr. H. S. Trower.*
12. Fan. Iron. Tessen, iron bâton in shape of a fan, inlaid silver scrolls. *Mrs. H. Rutter.*
- ✓ 13. Gunsen. Sticks sentoku (yellow bronze), mount buff silk, gold sun, crescent moon and planets. *Mr. W. Harding-Smith.*
14. Bokuto. Wood. Sword-shaped. Lacquered in relief "Were I to slay anyone I must die, but to wear a wooden sword is an earnest of peace." s. SHIYŌ. *Mr. H. S. Trower.*
15. Bokuto. Wood. Similar inscription to No. 14. s. SENYŌ. *Mr. H. S. Trower.*
16. Knife. A kind of chopping knife which is still used by the Formosan aborigines. It was given to the exhibitor by a friend as a souvenir of the Formosan expedition ten years ago. *Mr. N. Okoshi.*
17. Dagger. Wood and steel. Handle and scabbard red lacquered, square-shaped dagger. *Mr. G. H. Hodgson.*
18. Writing box. Bronze. Dragon in repoussé, lined clouded nashiji lacquer. *Mr. M. Tomkinson.*
19. "Mabishaku." A long-handled cup, made of lacquered wood, was used by warriors of old, as the name indicates, for giving water to their horses. This specimen was left to Mr. Okoshi by his father. It bears Mr. Okoshi's family crest. *Mr. N. Okoshi.*
20. Sword handle (?) Iron. Inlaid silver scroll work and dragon's heads. *Mr. G. F. Laking.*
21. Gorget. Iron. Dragon in repoussé iron. s. MIOCHIN Munetsugu. *Mr. G. F. Laking.*

CAT.
No.

22. Incense box. Iron. Helmet shape. s. MIOCHIN Nobuiye.
Mr. W. C. Alexander.
23. Ko-tsuka. Sentoku. Two figures in various metals. s.
SHOZUI. *Mr. W. Harding-Smith.*
24. Sword-handle. Sentoku. Chased with head of Daruma.
s. SHOZUI, aged 70 years. 1765. *Mr. W. Harding-Smith.*
25. Box and tray. Gold lacquer. In shape of helmet, with
Tokugawa crest; on tray are a general's war-fan, and
bâton of commandment. 19 c. *Sir Trevor Lawrence,*
Bart.
- 26, 27. Two boxes. Lacquer. Two boxes represent a suit of
armour and the case to contain it in gold, silver, and
coloured lacquers and mokumé lacquer. 19 c. *Sir*
Trevor Lawrence, Bart.
28. Inro. Lacquer, inlaid metal work. Nashiji lacquer
warriors in armour, inlaid in various metals. Lacquer by
HAYAKAWA Fū-unsai. Figures by Seiryuken. 19 c.
Mr. M. Tomkinson.
29. Tobacco pouch. Cuirass, with helmet, netsuke. *Mr. W. C.*
Alexander.
30. Tobacco pouch. Miniature war-mask and helmet. *Mr.*
W. C. Alexander.
31. Ornamental crest. Dragon and crest. Point of leaf
damaged. 19 c. *Mr. W. C. Alexander.*
32. Very large arrow. *Mr. W. L. Behrens.*
33. Tobacco pouch. With decoration of a piece of armour.
Mr. M. B. Huish.
34. Tobacco pouch. With decoration of a piece of armour,
mask netsuke. *Mr. M. B. Huish.*
35. Dagger. Tanto, chased blade. Scabbard black lacquer,
clouds in nashiji, shakudo mounts. s. SHIGENAGA.
Mr. R. Phené Spiers.

CASE P.

*Exhibits lent by the Board of Education from the Victoria
and Albert Museum.*

CAT.
No.

1. Suit of armour. Given by Her Majesty Queen Victoria to South Kensington Museum.
 2. Suit of armour. Repoussé ironwork and chain-mail.
 3. Hand cannon. Octagonal barrel, inlaid gold and silver. Tokugawa crest.
 4. Triple-barrelled matchlock. Inlaid cherry blossom, gold and silver.
 5. Matchlock. Inlaid Tokugawa and Satsuma crests.
-

CASE Q.

SWORD-GUARDS.

1. Iron, with various incrustations. Early and unusual guard. *Mr. W. L. Behrens.*
2. Iron, with various incrustations. Very early type. *Mr. W. L. Behrens.*
3. Iron. Chased and pierced chrysanthemoid design. *Mr. W. Crewdson.*
4. Iron. Thistles. 17 c. *Mr. J. E. Champney.*
5. Iron. Cup-shaped, designs in relief. s. SEKI no Nobutada, A.D. 1504. *Mr. M. Garbutt.*
6. Metal and "elephant-hide." Example of lacquering on metal and leather. *Mr. W. L. Behrens.*
7. Iron. Pierced work in the shape of a crest. *Mr. N. Okoshi.*
8. Iron. Inscribed "The soldier must be exact in the performance of duty or heaven will punish." *Mr. M. Garbutt.*
9. Iron. Death's head pattern, &c., in low relief. Moon pierced. *Mr. L. A. R. Wallace.*

CAT.
No.

10. Iron. Type of so-called Kamakura guard ; time of Yoshitomo. Type said to belong to 12 c. *Mr. W. L. Behrens.*
11. Iron, with silver damascening. Namban, but showing the influence of Japanese decoration beginning to work. 16 or 17 c. *Mr. W. L. Behrens.*
12. Iron and shakudo. Decorated in low relief with a gourd and gourd plant. *Mr. S. M. Samuel.*
13. Iron. Representing a flower, chased ; reverse represents petals. *Mr. N. Okoshi.*
14. Iron, with various incrustations. Varieties of pierced work. *Mr. W. L. Behrens.*
15. Iron and Karakusa ornament in relief. *Mr. L. A. R. Wallace.*
- ✓ 16. Iron. Inscribed "This is made from a horse's bit." s. MIOCHIN. *Mr. M. Garbutt.*
17. Iron, with various incrustations. Very early type. *Mr. W. L. Behrens.*
18. Iron, with various incrustations. Early and unusual guard. *Mr. W. L. Behrens.*
19. Iron, Mokume. Dragon-fly and arrow feather. s. NAOHACHI. *Rev. C. J. Todd.*
20. Bronze. Namban style, panels of iron open-work ; reminiscence of European quillons. Close of 16 c. *Prof. A. H. Church.*
21. Iron. Dragon-flies, pierced work. *Mr. M. Tomkinson.*
22. Iron, with various incrustations. Variety of pierced work. *Mr. W. L. Behrens.*
23. Iron. Pierced, monkey and deer. 16 c. *Mr. M. Tomkinson.*
24. Iron. Pierced, monkey and deer. 16 c. *Mr. M. Tomkinson.*
25. Iron. Chased, pierced, and undercut. Dragons and tendrils. 19 c. *Mr. M. Tomkinson.*
26. Iron. Pierced work. *Mr. M. Tomkinson.*

CAT.
No.

27. Iron. Representing a piece of armour rivetted and bound together with thongs. s. MIOCHIN Sadashigé. 18 c. *Mr. M. Tomkinson.*
28. Iron. Interlaced squares, pierced work, with leaves sentoku inlay. *Mr. N. Okoshi.*
29. Iron. Pierced work. Wachigai interlaced and undercut. *Mr. L. A. R. Wallace.*
30. Iron. Dragon, engraved, a copy from NOBUIYE. A.D. 1856. *Mr. M. Garbutt.*
31. Iron. Marshal's bâton and war-fan in relief. s. HAGITANI Shohei of Sui-fu. *Mr. C. Holme.*
32. Iron. Fish bones. s. RISHO (?) of Tosa. 18 c. *Mr. M. B. Huish.*
33. Iron. Rough surface. *Mr. N. Okoshi.*
34. Iron. Bamboo in relief, a poem and words chased. *Mr. N. Okoshi.*
- NOTE.—This belonged to the famous Egawa Tarozaemon, but Kawaji Sayemon-nojo was so pleased with it that he took it home without the owner's consent, and engraved his name and poetry, and appropriated it to his own use.
35. Iron. Pierced plum blossom. TESSAI (?). 18 c. *Mr. W. C. Alexander.*
36. Iron. Pierced and chased with two oak-leaves. s. UMETADA Kirokuro of Hagi, Choshu. E. 18 c. *Prof. A. H. Church.*
37. Iron. Pierced and chased, a twisted paper rope. s. KINAI I. of Echizen. 17 c. *Prof. A. H. Church.*
38. Iron. Shape of war-drum, with silver studs and silver movable handle. 18 c. *Mr. M. Tomkinson.*
39. Iron. Tortoise-back ground, maple leaves in low relief. s. YASUIYE (early name of Nobuiye), b. 1485, d. 1564. *Prof. A. H. Church.*
40. Iron. Pierced with quatrefoils. End of 16 c. *Prof. A. H. Church.*
41. Pierced iron, apparently showing the influence of the Namban type. 17 or 18 c. *Mr. W. L. Behrens.*

CAT.
No.

42. Iron. Two Korean hats. s. KANEKO Zenzayemon Kiyomasa of Hagi Choshu. *Mr. L. A. R. Wallace.*
43. Iron, encrusted with silver arabesque. s. MIOCHIN Katsuiye. 18th year of Tensho, 1586. *Prof. A. H. Church.*
44. Iron. Two carp in bold relief. s. NATSUO. 19 c. *Mr. M. Tomkinson.*
45. Iron, a pair. Chrysanthemums in low relief. *Mr. C. Holme.*
46. Iron. Cherry flowers. 19 c. *Mr. M. B. Huish.*
47. Iron. Chrysanthemums in low relief. *Mr. C. Holme.*
48. Iron, openwork. Reeds and a horse's bit. 18 c. *Mr. M. Tomkinson.*
49. Iron. Formed by a snake coiled round the centre. 18 c. *Mr. M. Tomkinson.*
50. Iron. Pierced iron, plum. s. KAWAKI. 17 c. *Mr. W. C. Alexander.*
51. Iron, encrusted with fir branches in bronze and lead. Late 16 c. *Prof. A. H. Church.*
52. Iron. Surface indented with punch marks and encrusted various metals. Wasp and nest. s. KANEYUKI, after design of Yasuchika. 18 c. *Mr. M. Tomkinson.*
53. Dragon-flies and Cigala. 19 c. *Mr. W. C. Alexander.*
54. Iron. Inlaid brass or sentoku in small panels. Yoshiro style. 17 c. *Mr. M. Tomkinson.*
55. Iron. Bronze eagle in relief. Yoshiro style. 17 c. *Prof. A. H. Church.*
56. Iron. Shaka and his eighteen disciples sitting enthroned among clouds. 18 c. *Mr. M. Tomkinson.*
57. Iron. Cymbals and tassels. 18 c. *Mr. M. Tomkinson.*
58. Iron. Square, edges and corners rolled back, encrusted with dragon and clouds in bronze and silver. 17 c. *Prof. A. H. Church.*
59. Iron. Inlaid silver scroll with raised damascening. *Mr. M. Tomkinson.*
60. Iron, encrusted and inlaid with sentoku, gold, and silver. Tiger and waterfall. s. RAKUSEI no Inshi Fuji Ichiriu. *Mr. C. Holme.*

CAT.
No.

61. Iron, silver, and gold. Six paper-dolls. *Mr. W. Crewdson.*
62. Shakudo, a pair. Crysanthemums chased and incrustated with gold and silver. *Mr. C. Holme.*
63. Rough iron. Inlaid bird, moon, and plum-tree. *Mr. W. C. Alexander.*
64. Iron (bent shape). Inscriptions inlaid in silver Namu mio ho renga kio and shoyo onteki Kaiteki Kaishitsu Saimitsu. 17 c. *Mr. M. Tomkinson.*
65. Iron, hammered. Buddha with a book and a demon reckoning with a soroban. 18 c. *Mr. M. Tomkinson.*
66. Iron (Akasaka guard). Nito panels, and mask attached by cords, pierced work. s. KINAI of Echizen. 17 c. *Mr. M. Tomkinson.*
67. Iron. Tengu and Oni. s. IWAMOTO Konkwan. *Mr. M. Tomkinson.*
68. Iron. Iron chased and pierced, three masks with cords. s. KINAI of Echizen. 17 c. *Mr. M. Tomkinson.*
69. Iron. Fish in relief and shells (described as Portuguese in style). s. YOSHITANE. 18 c. *Mr. M. Tomkinson.*
70. Iron. Dove form. s. KI no Munesada (Miochin). *Mr. M. Garbutt.*
71. Iron. Mokume iron, pierced octagonal shape. 18 c. *Mr. M. Tomkinson.*
72. Iron. Pierced and engraved arrows forming a circle. 18 c. *Mr. M. Tomkinson.*
73. Iron. Pierced work. "Fuji-mi-Saigyo." Saigyo priest looking up Fuji mountain. *Mr. M. Tomkinson.*
74. Iron. A reed. 18 c. *Mr. M. B. Huish.*
75. Shakudo. Fan-shaped panels, chrysanthemums in relief. 17 c. *Mr. M. Tomkinson.*
76. Iron. Akasaka work (pierced). 16 c. *Mr. W. C. Alexander.*
77. Shakudo. Peacock pierced and chased with inlaid gold and silver. s. HISANORI of Mito. 18 c. *Mr. M. Tomkinson.*

CAT.
No.

78. Iron and gold inlay. Flying crane, pierced and gilt. Karakusa. 18 c. *Mr. M. B. Huish.*
79. Iron and gold. Peonies in gold. 18 c. *Mr. M. B. Huish.*
80. Iron. Damascened in gold and silver with Karakusa design. *Mr. M. Tomkinson.*
81. Iron. Inlaid gold dragons and ivy pattern. s. GOTO. *Miss A. Woolner.*
82. Iron. Lotus leaves and frog. s. NATSUO. 19 c. *Mr. W. C. Alexander.*
83. Iron. Silver panels inlaid ; four of the views of Lake Biwa in low relief. 18 c. *Mr. M. Tomkinson.*
84. Iron and gold inlay. Hoho (phoenix) and kiri. 18 c. *Mr. M. B. Huish.*
85. Iron. Sunk quatrefoil panel, one side Kiku crest. s. JIU-SAN. 18 c. *Mr. W. C. Alexander.*
86. Iron and mother-of-pearl. Dragon and waves in relief. s. CHOHEI. 18 c. *Mr. M. Tomkinson.*
87. Iron, with various incrustations. NARA school. 16 or 17 c. *Mr. W. L. Behrens.*
88. Iron. Encrusted with sprays of smilax in shakudo, shibuichi, and gold on a ribbed ground. s. MIOCHIN Kino Munehisa of Kimpu ; on reverse, chased by SUSUKI Yoshinori. *Prof. A. H. Church.*
89. Iron and lacquer. Futen bursting a thunder-cloud. s. TSUNEYOSHI "to order." 19 c. *Mr. M. B. Huish.*
90. Shibuichi. Sparrows, bamboo, and snow. s. TOSHIYAMA Yoshishige. 19 c. *Mr. M. B. Huish.*
91. Iron. Cut *à jour*. Torii and fence. s. HAKUJUSAI Seijū. *Mr. C. Holme.*
92. Iron, chased and inlaid. Cherry blossom and waves. s. ISSHI. *Mr. C. Holme.*
93. Iron. A Dutch vessel. 18 c. *Mr. M. B. Huish.*
94. Iron. Monkey and hornet. s. MIOCHIN. *Mr. J. O. Pelton.*
95. Iron and pewter. Alternating panels, with pierced iron-work and pewter filling. 18 c. *Mr. M. B. Huish.*

- CAT.
No.
96. Iron. Cut *à jour*. Prunus flower. *Mr. C. Holme.*
 97. Iron, with various incrustations. Early and unusual guard.
Mr. W. L. Behrens.
 98. Iron, with various incrustations. Unusual type of Soten.
Mr. W. L. Behrens.
 99. Shakudo. Chrysanthemums chased and incrustated with gold
and silver. *Mr. C. Holme.*
 100. Iron, with sentoku and copper inlays, and the manner of
plating called "Nunome-zogan"—i.e. azziminia, or
"false damascening." Apparently a development of the
Yoshiro or Fushimi type. 16 or 17 c. *Mr. W. L.
Behrens.*
 101. Iron, with various incrustations. Early and unusual guard.
Mr. W. L. Behrens.
 102. Shukudo, namako and scroll work and cloves in gold.
Miss A. Woolner.
 103. Iron. Chidori. s. MIOCHIN Yasuchika. 18 c. *Mr.
M. B. Huish.*
 104. Iron, with silver, sentoku, and copper inlay. Of the
Yoshiro or Fushimi type. 16 or 17 c. *Mr. W. L.
Behrens.*
 105. Iron, with gold and silver false damascening. Namban.
16 or 17 c. *Mr. W. L. Behrens.*
 106. Iron, a pair, damascened in gold, partly cut *à jour*. Battle
scenes. s. HAGA Chuyemon Haruhide. *Mr. C. Holme.*
 107. Iron, with various incrustations. Early and unusual guard.
Mr. W. L. Behrens.
 108. Iron, incrustated with silver and gold. Dragon and chariot.
s. SEISHINKEN Motoshige. *Mr. C. Holme.*
 109. Iron, damascened in gold, partly cut *à jour*. Battle scene.
s. HAGA Chuyemon Haruhide. *Mr. C. Holme.*
 110. Iron, with various incrustations. Early and unusual guard.
Mr. W. L. Behrens.
 111. Various metals. Examples of non-metallic inlay and
incrustation. *Mr. W. L. Behrens.*

CAT.
No.

112. Iron. Encrusted with clematis flowers and leaves in bronze and silver. s. SHOAMI. E. 17 c. *Prof. A. H. Church.*
113. Iron. Inlaid iron and brass wires, brass inlaid border. 16 c. *Mr. L. A. R. Wallace.*
114. Iron. Pierced and chased chrysanthemum design with arabesque in silver and gold wire. s. OKADA Zenzayemon Nobumasa of Hagi, Choshu (Umetada family). A.D. 1690. *Prof. A. H. Church.*
115. Iron. Chrysanthemum pattern, leaves in gold outline. 17 c. *Mr. W. C. Alexander.*
116. Iron, with copper and gold or sentoku incrustation. Shingen tsuba. 16 or 17 c. *Mr. W. L. Behrens.*
117. Iron. Bronze reliefs representing encrustations made by the lac insect. s. FUSHIMI in Yamashiro. Late 16 c. *Prof. A. H. Church.*
118. Iron. Inlaid grapes and leaves in sentoku. *Mr. L. A. R. Wallace.*
119. Iron, with copper and sentoku incrustation. Guard called Mukade (centipede) or Shingen. 16 or 17 c. *Mr. W. L. Behrens.*
120. Iron. Inlaid with characters in silver and sentoku: the invocation of the Nichiren sect. 18 c. *Prof. A. H. Church.*
121. Iron. Pierced with tomoye, inlaid sentoku vine leaves and tendrils. *Mr. L. A. R. Wallace.*
122. Sentoku. Shingen tsuba. 16 or 17 c. *Mr. W. L. Behrens.*
123. Brass, with inlay of silver, copper, and shakudo. Prunus flowers on a fence. s. ARITA Genyemon of Hagi, Choshin. 17 c. *Mr. M. B. Huish.*
124. Iron, with sentoku incrustation. This method of incrustation is called "Gomoku." 16 or 17 c. *Mr. W. L. Behrens.*
125. Iron. Design of teapot mat, inlaid copper and brass wire. *Mr. L. A. R. Wallace.*
126. Iron, with sentoku inlay. Of the Yoshiro or Fushimi type. 16 or 17 c. *Mr. W. L. Behrens.*

SWORDS.

CAT.
No.

1. Complete sword. Aikuchi. Blade signed KANETSUNÉ, scabbard black lacquered and Hiramé. Silver mounts, monkeys and eagle, inlaid copper, &c. s. KOJIRI, by Kiystsugu. *Mr. W. Harding-Smith.*
 2. Complete sword. Aikuchi. Chased blade, scabbard gold togidashi, waves, and fish. Silver mounts, all fish subjects. *Mr. W. Harding-Smith.*
 3. Complete sword. Aikuchi, blade, legend, scabbard of Chinkin bori of wood-grain pattern, silver mounts, cherry blossom and birds. s. YOSHIMITSU Giokusai. *Mr. W. Harding-Smith.*
 4. Short sword. Heavy silver-mounted dragon in high relief. s. HAGITAMI Shohei. Blade engraved with dragon. s. YOSHIHORO. *Mr. H. S. Trower.*
 5. Short sword. Elaborate, heavy silver mounts, crayfish. s. IWAMOTO Konkwan. *Mr. H. S. Trower.*
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CASE R.

1. Copper. Represents a mass of clay on which are laid shells and water-weed in shakudo and silver. 1765. s. JOCHIKU. *Prof. A. H. Church.*
2. Copper. Wood grain pattern. s. MATSUSHITA. 19 c. *Mr. W. C. Alexander.*
3. Yellow bronze. Dragon. s. TOSHIHIDE. *Rev. C. J. Todd.*
4. Iron, with various incrustations. Early and unusual. *Mr. W. L. Behrens.*
5. Copper. Wood grain, with gilt panels. 18 c. *Mr. W. C. Alexander.*
6. Sentoku one side and iron the other side. s. YASUMASA. Early 19 c. *Mr. W. C. Alexander.*
7. Iron and copper. With " Kiri " motive. *Mr. W. L. Behrens.*

CAT.
No.

8. Sentoku. Spider. s. UMETADA. 18 c. *Mr. W. C. Alexander.*
9. Bronze. Gold insects and shakudo. Dragon in clouds. *Mr. M. B. Huish.*
10. Copper gilt. Worm-eaten wood, with spider and fly. 18 c. *Mr. M. B. Huish.*
11. Example of copper. *Mr. W. L. Behrens.*
12. Example of copper. *Mr. W. L. Behrens.*
13. Copper, with shakudo inlay. Insects and roots. 19 c. *Mr. M. B. Huish.*
14. Sentoku, inlaid with willow and swallows in gold. s. RINSEDO. b. 1720, d. 1777. *Prof. A. H. Church.*
15. Bronze and shakudo. A rope, and flowers. 18 c. *Mr. M. B. Huish.*
16. Example of sentoku. *Mr. W. L. Behrens.*
17. Iron and sentoku. Probably Namban, but apparently influenced by the type of the preceding *tsuba*, No. 7644, 16 or 17 c. *Mr. W. L. Behrens.*
18. Iron and sentoku, chased and inlaid. Prunus flower. *Mr. C. Holme.*
19. Sentoku. s. UMETADA Shigeyoshi. *Mr. W. L. Behrens.*
20. Sentoku, chased and incrustated with gold, koban, and silver. Poultry and bamboo. *Mr. C. Holme.*
21. Brass, gilt. The Ama-no-gawa (Milky Way). 17 c. *Mr. M. B. Huish.*
22. Bronze. A whale in shakudo. s. IWAMOTO Kon-kwan. 18 c. *Mr. M. B. Huish.*
23. Sentoku. Oblong pestle and mortar, with inscription. *Mr. W. C. Alexander.*
24. Sentoku, with shakudo rim. Design of foliage. 17 c. *Mr. J. E. Champney.*
25. Brass. Chrysanthemum and flowering rush. s. OKAMOTO Katataka of Hagi, Choshu. 18 c. *Mr. M. B. Huish.*
26. Brass. Etched design of prunus. 17 c. *Mr. M. B. Huish.*
27. Brass, silver, and shakudo. Beetle, with leaves and grasses. 17 c. *Mr. M. B. Huish.*

CAT.
No.

- ✓ 28. Brass, with shakudo inlay. Flowing design of pawlonia.
17 c. *Mr. M. B. Huish.*
29. Sentoku. Imitation stamped leather; inlaid Chinese coins in copper and shakudo. Probably by SHOZUI.
Mr. W. Harding-Smith.
30. Brass, silver, and shakudo. Knot of paper, shakudo and silver on sentoku ground. 17 c. *Mr. M. B. Huish.*
31. Brass and Mokumé border. Dragon and waves. 18 c.
Mr. M. B. Huish.
32. Sentoku, chased and incrustated with silver and copper. Anchor and moon. *Mr. C. Holme.*
33. Copper bronze, rim of shakudo. Shishi in Kebori. *Rev. C. J. Todd.*
34. Shakudo, inlaid with chrysanthemum sprays in gold and silver. E. 18 c. *Prof. A. H. Church.*
35. Shibuichi. Chased and incrustated with insects in gold, silver, copper, and shakudo. s. UNKOSHA Ruizan. *Mr. C. Holme.*
36. Human profile. Sentoku. 18 c. *Mr. W. C. Alexander.*
37. Iron, encrusted with foliage and flowers in gold Nagayo work. End 17 c. *Prof. A. H. Church.*
38. Sentoku. Wistaria in flat inlay of copper, shakudo and silver. 16 c. *Mr. M. Tomkinson.*
39. Shakudo. Nanako surface. Dragon protecting Bu-wo of Shu against his opponent Ho-So. s. GOTO Denjo.
Mr. M. Tomkinson.
40. Copper, stamped with pattern and gold lacquered, rim of bamboo in silver. E. 18 c. *Prof. A. H. Church.*
41. Iron, inlaid with diaper in speculum metal. E. 18 c. s. HAZAMA. *Prof. A. H. Church.*
42. Iron, encrusted with silver splashes to imitate toad skin. s. TOSHIHIRO, retainer of Sakura. 1746. *Prof. A. H. Church.*
43. Shakudo. On nanako ground, foliage, flowers, and insects in relief of silver, gold, and shakudo. s. TERUMASA in compliance with desire (Omori family), b. 1704, d. 1772
Prof. A. H. Church.

CAT.
No.

44. Shibuichi and gold. A bell. 18 c. *Mr. M. B. Huish.*
45. Shibuichi, chased and inlaid. Figures. s. INGAKUKEN Motosada. *Mr. C. Holme.*
46. Iron. Inlaid lily, shakudo and gold. s. HIDEMUNE. 19 c. *Mr. W. C. Alexander.*
47. Bronze. Carpenters' tools in relief, shakudo and silver. s. NARA of Musashi. *Mr. M. Tomkinson.*
48. Shibuichi, chased and incrustated with gold and silver. Hare and moon. *Mr. C. Holme.*
49. Various metals. Example of non-metallic inlay and incrustation. *Mr. W. L. Behrens.*
50. Shibuichi. 18 c. *Mr. W. L. Behrens.*
51. Shakudo. Sprays of flowers. 19 c. *Mr. M. B. Huish.*
52. Shakudo. "The 1,000 horses." Horses inlaid in various metals. 19 c. *Mr. M. Tomkinson.*
53. Shakudo, with nanakoji. Chased scroll, with dragons in low relief. 19 c. *Mr. M. Tomkinson.*
54. Iron. Shakudo, basket-work pattern. s. MASAYOSHI. 19 c. *Mr. W. C. Alexander.*
55. Silver. Pierced and chased carp. s. KATSUYOSHI. 19 c. *Mr. M. Tomkinson.*
56. Shakudo. Inlaid crests. 19 c. *Mr. W. C. Alexander.*
57. Shibuichi, chased and inlaid gold and silver. Boys with broom and scroll. s. SEKIJOKEN Genfu. *Mr. C. Holme.*
58. Gilt edges, white metal. Daimyo's procession of mice. 18 c. *Mr. W. C. Alexander.*
59. Copper nanakoji. Flowering rush. s. NATSUO. 19 c. *Mr. M. B. Huish.*
60. Shibuichi. 18 c. *Mr. W. L. Behrens.*
61. Shibuichi. Boy and ox, gilt. s. MASANOBU. 18 c. *Mr. W. C. Alexander.*
62. Silver and shakudo, silver ground. Shakudo rim modelled like bamboo. s. TAKARA Kagenori. 18 c. *Mr. M. Tomkinson.*

CAT.
No.

63. Sword mounts. Shakudo and copper. Complete set of mounts for pair of swords. *Mr. J. O. Pelton.*
64. Mokumé. Copper. A kinuki (?). s. SEIZUI of Kofu (Yedo). 19 c. *Mr. M. Tomkinson.*
65. Silver and copper. Alternate layers pierced obliquely as a chrysanthemum flower; imitation of guri lacquer. Perhaps by TOKAHASHI Masatsugu. Early 19 c. *Prof. A. H. Church.*
66. Mokume. s. MASAhide of Yedo. 19 c. *Mr. M. B. Huish.*
67. Example of mokumé. *Mr. W. L. Behrens.*
68. Iron. Inlaid fan-shaped pieces and design of chequers in silver, shakudo, and mokumé. 18 c. *Mr. M. Tomkinson.*
69. Example of mokumé. *Mr. W. L. Behrens.*
70. Example of mokumé. *Mr. W. L. Behrens.*
71. Sentoku, inlaid with sixteen chequer designs in silver copper, and shakudo. 18 c. *Prof. A. H. Church.*
72. Bronze and shakudo. Imitation of a fungus. 18 c. *Mr. M. B. Huish.*
73. Iron. Lacquered, Jurojin under pine-tree. s. KAJIKAWA Takafusa. 18 c. *Mr. M. Tomkinson.*
74. Copper bronze. Covered with lacquer and mosaic, with shell in a diaper design with crest of Daimyo of Suwa. 18 c. *Mr. M. Tomkinson.*
75. Iron. Lacquered black and red, dragons in clouds, and wavy diaper. 18 c. *Mr. M. Tomkinson.*
76. Iron. Lacquered, horses on splashed gold ground. *Mr. W. C. Alexander.*
77. Gold lacquer. s. KAJIKAWA Takafusa. *Mr. M. Tomkinson.*
78. Leather on metal, crests in gold. 18 c. *Mr. M. B. Huish.*
79. Various metals. Example of non-metallic inlay and incrustation. *Mr. W. L. Behrens.*
80. Brass, with beaten gold surface. Chrysanthemum and tomoyé. 17 c. *Mr. M. B. Huish.*
81. Lacquer. Wistaria blossoms. 19 c. *Mr. M. B. Huish.*

CAT
No.

82. Shakudo. Incrusted with gold, red bronze, shakudo, and pearl. Dragon-flies. *Mr. C. Holme.*
83. Iron. 16 florets of chrysanthemum inlaid with mosaic of awabi shell. *Prof. A. H. Church.*
84. Metal and elephant hide. Example of lacquering on metal and leather. *Mr. W. L. Behrens.*
85. Iron. Map of the world showing conspicuously the Japanese Isles. On the back, map of the Heavens. 18 c. *Mr. M. B. Huish.*
86. Shakudo. On namako ground conventional flowers in relief of gold, silver, red copper, and awabi shell. Early 19 c. *Prof. A. H. Church.*
87. Shakudo. Nanako ground. Capsicum in coral inlay. 18 c. *Mr. M. Tomkinson.*

SWORDS.

1. Dagger. Mounts silver and other metals. Daikoku, Yebis, and Hotei, with emblems and attributes. s. GIOKUSAI, near Hoshiga Oka. Blade engraved one side Bishamon. One other staff and scroll of Juro. s. MURAMASA. *Mr. H. S. Trower.*
2. Short sword. Aikuchi, blade chased dragon and plum blossom, partly gilt, fox mounts, silver and other metals. Blade s. TAMETSUGU of Etchu. *Mr. O. C. Raphael.*
3. Short sword. Red lac scabbard. The seven gods, s. HOKEI. Shippo mounts, s. HIRATA Hikoshiro. Blade engraved with dragon, s. KANEHARU. *Mr. H. S. Trower.*
4. Sword. Sheath wood, iron mounts. Shishi. s. MIOCHIN Yoshihisa of Yechizen. Seal, Mio; blade engraved "Fudō Miyo O." *Mr. H. S. Trower.*
5. Dagger. Mounted silver and other metals. s. IWAMOTO Kon-Kwan. Fine blade, worth showing, engraved bamboo. s. TOMOSHIGE. *Mr. H. S. Trower.*

CASE S.

SWORD-GUARDS.

CAT.
No.

1. Brass and cloisonné. A spray of wistaria, butterfly, and tachibana, in diamond-shaped panels. 17 c. *Mr. M. B. Huish.*
2. Iron. Iron and champlevé enamel scroll in silver and inscription in gold. 16 c. *Mr. M. Tomkinson.*
3. Sentoku. Champlevé enamel. Vine and squirrels in relief. 17 c. *Mr. M. Tomkinson.*
4. Sentoku. Cloisonné enamel in panels. s. HIRATA Harunari. *Mr. W. C. Alexander.*
5. Bronze, with enamel. Sprays of the bush clover in blue enamel. 18 c. *Mr. M. B. Huish.*
6. Iron and cloisonné. A bag decorated with ferns in cloisonné. s. UMETADA Shigeyoshi. 18 and 19 c. *Mr. M. B. Huish.*
7. Examples of enamelling. *Mr. W. L. Behrens.*
8. Example of enamelling. *Mr. W. L. Behrens.*
9. Iron and cloisonné. Fruits in cloisonné, grapes, cayenne pepper, peaches, hozuki (ground cherry), pumpkin, and egg-plants. s. TSUGUHIRA Omi no kami. 18 and 19 c. *Mr. M. B. Huish.*
10. Shakudo and Sentoku, chased in woodgrain pattern, enamels in gold. s. HIRATA Harunari, *b.* 1787, *d.* 1837. *Prof. A. H. Church.*
11. Sentoku. Chased and enamelled design showing European influence. s. TAKAHASHI Okitsugu. E. 19 c. *Prof. A. H. Church.*
12. Example of enamelling. *Mr. W. L. Behrens.*
13. Iron. Chased in relief, gold and silver appliqué, outer circles and stones. Dutch figure. s. RINRIUSUI of Yedo. 17 c. *Mr. M. Tomkinson.*
14. Iron and cloisonné. Pierced prunus decorations and added floral design in cloisonné. 18 and 19 c. *Mr. M. B. Huish.*

CAT.
No.

15. Silver. Champlévé enamel dragon, enamels on green grounds. s. HIRATA Yasutaka. 17 c. *Mr. M. Tomkinson.*
16. Sentokū (yellow bronze). Champlévé enamel, Korean lion and peony, shakudo rim. 17 c. *Mr. M. Tomkinson.*
17. Iron. Toad. s. MASANAGA. *Mr. H. S. Trower.*
18. Iron. Imitation of helmet top. s. MIOCHIN Munetaka. *Mr. H. S. Trower.*
19. Iron. Crane and pine, pierced. *Mr. H. S. Trower.*
20. Iron. Two dragons, pierced. *Mr. H. S. Trower.*
21. Iron. Bent at edges. Bird slightly sketched and cut through. s. UMETADA. *Mr. H. S. Trower.*
22. Iron. Head of a dead man, teeth in silver. *Mr. H. S. Trower.*
23. Shakudo. Cherry blossom. s. UMETADA Shigeyoshi. *Mr. H. S. Trower.*
24. Iron. A Japanese character. s. YOSHITSUGU. *Mr. H. S. Trower.*
25. Iron. Korean dogs, pierced and chased. s. CHOSHU Yukito. *Mr. H. S. Trower.*
26. Iron. Wild geese, moon and clouds, pierced. *Mr. H. S. Trower.*
27. Iron. Masks, pierced. s. KINAI of Yechizen. *Mr. H. S. Trower.*
28. Iron. Head of Buddhist priest, chased and pierced. *Mr. H. S. Trower.*
29. Iron. Oni, pierced. *Mr. H. S. Trower.*
30. Iron. Hare, pierced and chased. *Mr. H. S. Trower.*
31. Iron. Dragon, pierced. s. NAMIJU of Kofu. *Mr. H. S. Trower.*
32. Iron. Crane; reverse, pine-tree. *Mr. H. S. Trower.*
33. Iron. Puppy, in low relief. s. NAGAMITSU. *Mr. H. S. Trower.*
34. Iron, picked out with gold. Bamboo. s. BUSHU no ju Masakuni. *Mr. H. S. Trower.*

CAT.
No.

35. Iron. Thunder personified, pierced and chased ; reverse, wind personified. s. TORIUSAI Hogen. *Mr. H. S. Trower.*
36. Iron. Figures in bronze, gold, and silver ; reverse, pine-tree and bird. s. KINGYOKUDO Miochin. *Mr. H. S. Trower.*
37. Iron. "Nelumbium" leaf and wading heron, in sentoku and silver. *Mr. H. S. Trower.*
38. Iron. Mounted figures on a bridge, man and dragon under, pierced work. s. SOTEN (Soheishi). *Mr. H. S. Trower.*
39. Iron. Korean dogs, encrusted in silver. *Mr. H. S. Trower.*
40. Iron. Chinese scenery and house, pierced, gilt rim. *Mr. H. S. Trower.*
41. Iron. Cherry-tree in blossom. *Mr. H. S. Trower.*
42. Iron. Vine leaves, both sides, pierced. s. FUJIWARA, Sadatsune of Satsuma. *Mr. H. S. Trower.*
43. Iron. Dragon in shakudo, lightning in gold ; reverse, waves in shakudo. *Mr. H. S. Trower.*
44. Steel. Crests, pierced, gold rice plant on edge. s. TACHIBANA Takaiye of Morioka. *Mr. H. S. Trower.*
45. Iron. Cherry blossom and stream ; reverse, blossom and moon. s. MOTOTOSHI. *Mr. H. S. Trower.*
46. Steel. Crests, pierced ; gold rice plant on edge. s. TACHIBANA Takaiye of Morioka. *Mr. H. S. Trower.*
47. Copper. Kappa. *Mr. H. S. Trower.*
48. Sentoku. Cut through by moon in clouds and hare. s. Yasuchika. *Mr. H. S. Trower.*
49. Sentoku and gold. Tekkai and Gama. s. ISSANDO Joi. *Mr. H. S. Trower.*
50. Sentoku. Shogi and Oni. s. NARA Nagaharu. *Mr. H. S. Trower.*
51. Sentoku. Pine-tree and a crab ; reverse, pine branches and a monkey in high relief. s. NATSUO. *Mr. H. S. Trower.*

CAT.
No.

52. Sentoku. Trees and tengu ; reverse, pines, waterfall, and crows. s. OTSURIUKEN Masayuki. *Mr. H. S. Trower.*
53. Copper. Scene of Mio-no-matsubara. Shakudo and gold ; reverse, sails in silver. *Mr. H. S. Trower.*
54. Sentoku. Pine-tree in relief, in shakudo. *Mr. H. S. Trower.*
55. Copper. Bronze peonies, both sides. s. NATSUO. *Mr. H. S. Trower.*
56. Copper. Tadpoles in stream, silver and shakudo. s. ISHIGURO Masatsune. *Mr. H. S. Trower.*
57. Sentoku. Rice plant and dragon-fly. s. KANAYA Gorosaburo. *Mr. H. S. Trower.*
58. Sentoku. Wild geese and reed in shakudo and relief. s. MITSUHIRO. *Mr. H. S. Trower.*
59. Copper. Figure of Okame in silver, gold, and shakudo ; reverse, mushroom top. *Mr. H. S. Trower.*
60. Sentoku. Figure of a man, face in shakudo ; reverse, pine and bamboo. s. YOSHIRO (?) *Mr. H. S. Trower.*
61. Copper, engraved. Shoki riding tiger. s. JOI. *Mr. H. S. Trower.*
62. Brass. Dragon in cloisonné enamel ; reverse, clouds. *Mr. H. S. Trower.*
63. Leather. Pine-tree and small bird ; reverse, eagle on pine branch, with small bird. Gilt on lacquer. s. Jōō. *Mr. H. S. Trower.*
64. Iron. Scenery in lacquer and gilt ; reverse, aogai mosaic. *Mr. H. S. Trower.*
65. Shibuichi. Oni trying to bend Tametomo's bow. s. TAKASE Yeiju. *Mr. H. S. Trower.*
66. Shibuichi. Shape of a bird. s. NANYESHI Tadazane. *Mr. H. S. Trower.*
67. Shakudo. Peony and plum blossoms, pierced. *Mr. H. S. Trower.*

CAT.
No.

68. Shakudo. Daikoku and mice. *Mr. H. S. Trower.*
69. Shibuichi. Scene of the Ujigawa ; Takatsuma and Kagesuye in high relief in bronze, copper, and gold. s. NAOYUKI. *Mr. H. S. Trower.*
70. Shakudo. Dragon in clouds, chased. s. NORITADA (?). *Mr. H. S. Trower.*
71. Shakudo. Women carrying faggots ; reverse, Korean dogs. s. SOMIN. *Mr. H. S. Trower.*
72. Shibuichi. Nanako ground, bronze bamboo and gold tigers. s. SOYO. *Mr. H. S. Trower.*
73. Shibuichi. Thunder personified, pierced. s. YOSHITSURA. *Mr. H. S. Trower.*
74. Shibuichi and silver. Buddha after his fast. s. HAMANO Noriyuki. *Mr. H. S. Trower.*
75. Shibuichi. Mounted figure and waves. s. SENRIUTEI Yasumitsu. *Mr. H. S. Trower.*
76. Shibuichi. Takarabune with gods of good fortune, pierced. s. HAMANO Noriyuki. *Mr. H. S. Trower.*
77. Shakudo. Symbolical figures with ornament. s. KAKEI. *Mr. H. S. Trower.*
78. Bronze. Gilt, Fuji mountain, clouds, pine-trees and houses below. s. MASATOSHI. *Mr. H. S. Trower.*
79. Iron. Flight of wild geese across moon. *Mr. H. S. Trower.*
80. Shibuichi. Wolf under moon. s. GWASAN. *Mr. H. S. Trower.*
81. Iron. Patterns encrusted in gold. *Mr. H. S. Trower.*
82. Tsuba. Iron. Inscription in gold : " In Korea, the lord Kiyomasa was honoured with the possession " (meaning that it was given him, probably by Hidoyoshi). *Mr. J. C. Hawkshaw.*
- 83-140. Tsuba. A collection of fifty-eight. Various metals. *Mr. J. C. Hawkshaw.*

SWORDS.

CAT.
No.

1. Short mountain sword. In shape of curved hatchet, scabbard and handle made of ebony. Decorated with carved ivory, gold and silver lacquer, and mother-of-pearl. *Mr. G. H. Hodgson.*
2. Complete sword. Aikuchi, blade by KANESADA, c. 1501, polished wood scabbard, shibuichi mounts inlaid gold, lotus design. s. YASUCHIKA and HIDEAKI. *Mr. W. Harding-Smith.*
3. Complete sword. Aikuchi, blade chased with figure of Kwannon. Scabbard black lac, dragon-flies in togidashi, silver mounts to match. *Mr. W. Harding-Smith.*
4. Complete sword. Aikuchi, blade curiously marked. s. KANESUKE of Mino. Scabbard, aogai nashiji, with wistaria in gold and pearl shell, lacquered. Attributed to JOKASAI. *Mr. W. Harding-Smith.*
5. Short sword. Hilt and sheath, twenty-three irregular divisions of varied lac. Barbaric iron, silver-plated mounts. *Mr. H. S. Trower.*

CASE T.

SWORDS.

1. Sword-blade. Wakizashi. Mokumé grain (Hada-aya-sugi). s. KANEFUSA. 16 c. *Mr. M. Tomkinson.*
2. Sword-blade. Wakizashi. Pierced panel with dragon, and sword (amakarikara). s. UMETADA Mioju of Nishijin in Yamashiro. 1626. *Mr. M. Tomkinson.*
3. Sword-blade. Wakizashi or tanto. Curious mottled yakiba. s. MURAMASA of Isé. 14 c. *Mr. M. Tomkinson.*
4. Sword-blade. Short sword. Hira-tsukuri shape, fine mokumé hada. s. MASAMUNE. 1332. *Mr. M. Tomkinson.*

CAT.
No.

5. Dagger. Tanto, fine mokumé hada. s. YOSHIMITSU.
13 c. *Mr. T. Tomoyeda.*
6. Short sword. s. GASSAN. The signature Gassan is on one side of the tang, and on the other is engraved the moon (*gatsu*) and mountains (*san*), which combined read Gassan, or a punning form of signature. *Mr. C. Kadono.*
7. Unmounted katana, certified by one of the Honami family to be by GORO Nyūdō Masamune of Sōshū, born 1264, died 1344. On one side of the tang is Musamune's signature inlaid in gold; this has been cut by the Honami expert, who added on the other side his own signature and kakihan. Masamune was the most famous of the Japanese sword-smiths. *Mr. A. Dobrée.*
- 8, 9. Pair of unmounted katana, both by UMETADA Myōjū of Yamashiro. Both blades are engraved by Umetada, who was famous for the beauty of his horimono. s. UMETADA Myōjū. 1650. *Mr. A. Dobrée.*
10. Unmounted katana. Unsigned, but certified by the present Director of the Imperial Museum of Arms in Tōkyō to be by TOMOSHIGE of Kaga, 1390. The blade is of the Bingo type, with the characteristic double yakiba. s. TOMOSHIGE. A.D. 1390. *Mr. A. Dobrée.*
11. Unmounted wakizashi. s. OITE Bushū Yedo Echizen Yasutsugu. Date about 1624. Yasutsugu was specially retained as swordsmith by the Shogun Iyemitsu. This blade is described in the Proceedings of the To-Ken Kwai of Tokyo (Sword Society). *Mr. A. Dobrée.*
12. Completely mounted Wakizashi. Blade by MAGOROKU Kanemoto of Seki in Noshu. 1500. This blade engraved with a figure of Kwannon is a fine example of the work of this famous master of the Seki school, and has the characteristic yakiba called Sambon-suji, or three trees line. Complete fittings by YANAGAWA Naomasa. *Mr. A. Dobrée.*
13. Complete sword. Wakizashi. Fluted blade signed, scabbard, aogai nashiji, inlaid small awabi shells, mounts wave pattern, olive bronze. s. YOSHIMICHI of Tamba, Omori Teruhide. 18 c. *Mr. W. Harding-Smith.*

CAT.
No.

14. Sword-blade. Wakizashi. "Kaburi otoshi" style. s. NOBUKUNI (of Yamashiro). 14 c. *Mr. W. Harding-Smith.*
15. Sword-blade. Wakizashi (short blade). Double groove running down to the end of tang. 17 c. *Mr. J. O. Pelton.*
16. Sword-blade. Steel blade 30 inches long, grooved. Mounted claret colour lac, silver mounts. *Mr. W. Harding-Smith.*
17. Sword. Katana. Blade s. "RAI Kuni Mitsu." 14 c. *Dr. Barton.*
18. Sword-blade. s. SUKESADA. Prov. of Bizen Aug. 3rd year of Tensho, 1575. *Mr. H. S. Trower.*
19. Sword-blade. Tanto. Thick blade, close texture. s. ARINARI of Kawachi. Old black lacquer mounts. 12 c. *Mr. W. Harding-Smith.*
20. Sword-blade. Wakizashi, $11\frac{5}{8}$ inches in length. Fine-grained steel, chased panel with dragon, &c. s. MORINORI of Yoshii in Bishu. Second year of Oyei, 1395. *Mr. W. Harding-Smith.*
21. Dagger. Black lacquered scabbard and handle. Blade decorated with open-work design of Fudo sword and dragon. *Mr. G. H. Hodgson.*
22. Tanto. s. KANEKATSU of Seki. *Mr. V. Chirol.*

CASE AA.

1. Small barbed head. ("Watakusi.") *Mr. W. Harding-Smith.*
2. Ogival Head, with pierced panel. s. TOSHIYOSHI. *Mr. W. Harding-Smith.*
3. "Watakusi," with inscription "Kosha" in pierced panel. s. IZUMI no Kami. Nobuyie. *Mr. W. Harding-Smith.*
4. Karimata Forked Blade, boar's eye piercing. s. SAZUKI. *Mr. W. Harding-Smith.*

CAT.
No.

5. Heavy barbed head, "Watakusi," pierced with Boar's eye.
Mr. W. Harding-Smith.
6. Ogival Head, pierced panel, characters in solid. s.
NOBUIYE of Izumi.
7. Ogival Head, pierced with cherry blossoms, and boar's
eye. *Mr. W. Harding-Smith.*
8. Ogival Head, pierced, panel with "Hachiman" and boar's
eye. *Mr. W. Harding-Smith.*
9. Ogival Head, pierced and intersecting circles. *Mr.*
W. Harding-Smith.
10. Large Ogival Head, pierced panel, with inscription "Namu-
mio ho ren gekio." s. MINAMOTO Shige-mitsu. *Mr.*
W. Harding-Smith.
11. Arrow head. Steel. Ogival Head, pierced with 3 leaves.
Mr. W. Harding-Smith.
12. Ogival Head, pierced panel, with characters Uji-tsune.
Mr. W. Harding-Smith.
13. Heart-shaped head chased and pierced with Dragon $4\frac{1}{2}$ in.
 $\times 3\frac{3}{8}$ in. s. KUNINAGA. Province of Ivo, 1st year of
Shô-ô—1288. *Mr. W. Harding-Smith.*
14. "Watakusi," oval-pierced panel characters, "Uji-yoshi."
Mr. W. Harding-Smith.
15. Large Ogival Head inscription "à jour Hochiman dai
Bosatsu." *Mr. W. Harding-Smith.*
16. Karimata, forked blade, boar's eye piercing. s. SAYUKI.
Mr. W. Harding-Smith.
17. Ogival Head, pierced with cherry blossom and peach. s.
TAKA of Echizen. *Mr. W. Harding-Smith.*
18. Long shaped "Watakusi," pierced panel, with inscription
"Hachiman Dai-Bosatsu. s. SUKEMICHI. *Mr. W.*
Harding-Smith.
19. Forked blade, plain. *Mr. W. Harding-Smith.*
20. 4 Bronze Arrow heads, of the Yanagi type. Second or
third century B.C. *Mr. W. Harding-Smith.*

CASE BB.

CAT.
No.

1. Small Ogival Head, cherry-blossom piercing. s. Echizen (Name of province). *Mr. W. Harding-Smith.*
2. Karimata. a very wide shape, boar's eye piercing. *Prof. A. H. Church.*
3. Watakusi, long curved barbs, cherry blossom piercing. *Prof. A. H. Church.*
4. Broad heart-shaped blade called "Kaburaya." Dragon in chased and pieced work. Not signed, but by UMETADA Motoshige of Yamashiro. *Mr. M. Tomkinson.*
5. In shape of Omodaka leaf, boar's eye piercing. *Prof. A. H. Church.*
6. V-shaped blade, pierced and chased openwork. s. AMETADA Motoshige of Yamashiro. *Mr. M. Tomkinson.*
7. Trident-shaped blade. *Mr. M. Tomkinson.*
8. Watukasi, diamond piercing. *Prof. A. H. Church.*
9. Patinated iron, large blade, butterflies in openwork. Watakusi shape. *Mr. M. Tomkinson.*
10. Watakusi, short blade, long barbs. *Prof. A. H. Church.*
11. Panel with figure of street hawker and inscribed patinated iron. "Hachiman." Watakusi shape. *Mr. M. Tomkinson.*
12. Arrow head. Steel. Yanagi, oval pierced panel, "Ken" shaped division. s. MINO no Kami Masutsume. *Prof. A. H. Church.*
13. Karimata, notched near points. s. KIDO. *Prof. A. H. Church.*
14. Small Ogival Head, cherry blossom piercing. *Mr. W. Harding-Smith.*
15. Yanaji (willow leaf) shape. *Prof. A. H. Church.*
16. Small Ogival Head, cherry blossom and boar's eye. s. KURODA of Echizen. *Mr. W. Harding-Smith.*
17. Small Ogival Head, one cherry blossom piercing. s. KANE-UJI. *Mr. W. Harding-Smith.*

CASE CC.

- . 25 Arrow heads. *Mr. M. B. Huish.*

PICTURES ILLUSTRATING ARMS AND ARMOUR.

Lent by the Victoria and Albert Museum.

See Preface, page 47.

I.—SWORDS AND FENCING.

CAT.
No.

1. A swordsmith, in ceremonial costume, forging a sword-blade, A.D. 1770. (O5. A. 14-1.) *By* TACHIBANA Minkō.
2. Two women, in ceremonial costume, forging a sword-blade. (J. 4790.) *By* HOKUSAI.
3. The sword-maker Kokaji, in ceremonial dress, assisted by a deity in forging a sword-blade. (J. 5587.) *By* GEKKŌ.
4. Actor holding a sword. (J. 7073.) *By* TOYOKUNI I.
5. Actors: one holding a sword. (J. 4969.) *By* TOYOKUNI I.
6. Actor holding a sword. (J. 2987.) *By* SHUNKŌ (*of Ōsaka*).
7. Ushiwaka (Yoshitsune) fighting with Benkei. (J. 5981.) *By* HIROSHIGE.
8. Ushiwaka (Yoshitsune), helped by the Tengu, fighting with Benkei. (J. 2383.) *By* KUNIYOSHI.
9. Ushiwaka (Yoshitsune) taught fencing by the Tengu while he was in hiding on Kurama mountain. (J. 7162.) *By* KUNISADA.
10. A fencing match; four scenes representing (1) the umpire, with the combatants resting, partially unclothed; (2, 3) stages of the fight; and (4) the downfall of one of the fencers. (J. 6806-6809.) *By* YOSHIKAZU.
11. The death of Moronō; and a fight between Kobayashi Heihachi and one of the Rōnin. From the Story of the Forty-seven Rōnin. (J. 4955.) *By* TOYOKUNI I.

II.—ARMOUR.

CAT.
No.

12. An armourer at work, with armour-case and sword-rest,
A.D. 1770. (O5. A. 14-2.) *By* TACHIBANA Minko.
13. An armourer, with a female attendant, and an armour-
case. (J. 5531.) *By* HOKUSAI.
14. The armour of Kikusui, with its case. (J. 6010.) *By*
HOKUSAI.
15. The retainers of Takeda Shingen putting on their
armour. (J. 2908.) *By* SADAHIDE.
16. Kagekiyo tearing the armour from Kunitoshi at the battle
of Yashima, A.D. 1185. (J. 5020.) *By* TOYOKUNI I.
17. Asahina Saburō tearing the armour from Soga-no-Gorō.
(J. 5019.) *By* SHUNTEI.
18. Warriors in armour; showing front and back views, and
method of attaching a banner to the back. (J. 2614,
2615.) *By* KUNIYOSHI.
19. Kato Kiyomasa, the conqueror of Korea, in full armour,
with a banner. (J. 6570.) *By* HOKUYEI.
20. A general receiving the heads of slain enemies. (J. 4398.)
By YOSHITORA.
21. Kato Kiyomasa at the battle of Shizu-ga-mine. (J. 4461.)
By YOSHITOSHI.
22. Two nobles in armour fording a river, on the bank of
which is a general with his staff. (J. 4397.) *By*
YOSHITORA.
23. Minamoto Yorimitsu (Raikwō), with Hirai Yasumasa and
four retainers, all in full armour, killing a giant. (J. 2382.)
By KUNIYOSHI.
24. The Empress Jingō Kōgu, with her minister Take-no-uchi,
who is carrying her infant, afterwards the Emperor
Ōjin. (J. 5305.) *By* KUNISADA.
25. Actor as Sato Tadanobu, with a saddle. (J. 6781.) *By*
HOKUYEI.

III.—BOWS AND ARROWS.

CAT.
No.

26. An arrow-head maker ; and an archer. (J.D. 609, 71.)
Drawn by MITSUNOBU.
27. Costumes of court nobles, A.D. 1788-1790 ; two equipped
with bows and arrows as well as swords. (J.D. 654.)
Drawn by MINAMOTO-NO-KATSUTAKE.
28. Theatrical dancer with bow and arrows. (J. 6188.) *By*
SHIGENOBU.
29. Actor with bow and arrow. (J. 6197.) *By* HOKUSHU.
30. Minamoto Tametomo sinking the ship sent to capture him
with an arrow. (J. 2528.) *By* KUNIYOSHI.
31. Nitta Yoshisada defending himself against arrows with his
sword at Hyōgo (A.D. 1338). (J. 4353.) *By* YOSHITORA.

IV.—WAR FANS.

32. Battle of Kawanakajima : one general, dismounted, has a
war-fan, and is directing an attack by spearmen on the
other. (J. 4356.) *By* YOSHITORA.
33. General, with war-fan, directing a charge of horsemen.
(J. 4360.) *By* YOSHITORA.
34. Battle of Kawanakajima between Uyesugi Kenshin and
Takeda Shingen (fifteenth century.) A sword-cut
parried with the war-fan. (J. 7159.) *By* KUNIYOSHI.

V.—SPEARS, &c.

35. Yoshitsune leading his army against Sakurama Yoshitsura
at Katsu-ura. (J. 7161.) *By* KUNIYOSHI.
36. Battle-scene : a hero on horseback fighting with foot-
soldiers. (J. 2350.) *By* KUNITSUNA.
37. A hero fighting with a group of spearmen. (J. 2351.)
By KUNITSUNA.
38. An archer and a spearman. (J. 6527.) *By* SADAMASU.

VI.—FIREARMS.

CAT.
No.

39. The invasion of the Korea by Toyotomi Hideyoshi (A.D. 1592). A Korean shell bursting. (J. 7158.) *By* YOSHITORA.
40. Two soldiers with a a mortar ; and a man with a bow and arrow. (J. 4626, 4627.) *Unsigned.*
41. Warriors with matchlock hand-cannon. (J. 2589, 2635.) *By* KUNIYOSHI.
42. Toyotomi Hideyoshi, with a war-fan, and his retainers, one of whom holds a matchlock hand-cannon. (J. 2900.) *By* SADAHIDE.
43. Battle of Kawanakajima : matchlock men firing on spear-men. (J. 2526.) *By* KUNIYOSHI.
44. Actor with matchlock and sword. (J. 6585.) *By* SADAMASU.
45. Actor with matchlock. (J. 6573.) *By* HOKUYEI.
46. A fight between a man using a bow and one with a matchlock pistol. (J. 2676.) *By* KUNIYOSHI.

VII.—SHIPS AND NAVAL BATTLES.

47. A warship, defended with movable armour and fascines. (J. 4386.) *By* YOSHITORA.
48. A warship, with men in full armour. (J. 2355.) *By* KUNITSUNA.
49. Yoshitsune landing from a warship in the Loo Choo Islands. (J. 4572.) *By* YOSHIYUKI.
50. The battle of Dan-no-ura (A.D. 1185). Yoshitsune leaping from boat to boat. (J. 4462.) *By* YOSHITOSHI.
51. Yoshitsune and his nineteen retainers on a warship. (J. 7160.) *By* KUNIYOSHI.
52. Naval battle at Toshima-ura between Nitta Yoshisada and Ashikaga. (J. 4354.) *By* YOSHITORA.
53. Naval action ; attempt to board a two-decker of European pattern under cover of fire from land forts. (J. 4363.) *By* YOSHITORA.

CAT.
No.

54. A fleet covering a landing party; a paddle steamer is on fire, and in the foreground a fight is taking place. (J. 4362.) *By* YOSHITORA.

VIII.—MILITARY ORGANISATION, &c.

55. An army drawn up in battle array after the method of Hachijin. (J. 2906.) *By* SADAHIDE.
56. An army on the march: swordsmen. (J. 2918.) *By* SADAHIDE.
57. An army on the march: swordsmen and matchlock men. (J. 2912.) *By* SADAHIDE.
58. An army on the march: the general and his staff. (J. 2913.) *By* SADAHIDE.
59. Archers crossing a bridge of boats. (J. 2916.) *By* SADAHIDE.
60. The armies of Uyesugi Kenshin, Lord of Echizen, and Takeda Shingen, Lord of Koshu, facing each other before the battle of Kawanakajima (fifteenth century). (J. 2907.) *By* SADAHIDE.
61. Yoritomo's army crossing a river. (J. 4562.) *By* YOSHITSUYA.

IX.—SIEGES.

62. Attack on a castle from boats with armoured shields. (J. 2925.) *By* SADAHIDE.
63. Assault on a fortress; with movable staging for the attack and slung weights used in the defence. (J. 4369.) *By* YOSHITORA.
64. Attack on a fortress; in the foreground on the left the war-drum is being beaten and a conch blown. (J. 4374.) *By* YOSHITORA.
65. Assault on a fortress, which is being bombarded with a huge cannon. (J. 4357.) *By* YOSHITORA.

NOTE.—All the above are colour-prints except where otherwise specified.

ARMS AND ARMOUR ON THE WALLS.

CAT.
No.

1. Processional hat. Flat circular tesseræ of Haliotis Kamei crest, four diamonds in gold forming a diamnond. *Mr. H. S. Trower.*
2. War-hat. Iron. Repoussé, round flat shape, dragons and clouds in relief. s. MIOCHIN Kino Munesuke. 1688. *Mr. M. Tomkinson.*
3. Samurai hat. (Jingasa.) Wood covered with leather. 18 c. *Dr. T. Redmayne.*
4. Samurai hat. Lacquer. Large quilt crest on top. *Mr. W. Crewdson.*
- 5-6, 13-14. Four spears. "Yari," triangular blades. Bamboo hafts covered with black lac. E. 19 c. *Mr. A. L. Liberty.*
7. Spear. (Yari.) s. TAIRA-no-Motoaki of Sasshiu. *The United Service Institution.*
8. Jacket of chain-mail (*kusari-katabira*). Iron rings interlaced and forged. *Mr. J. B. Coughtrie.*
9. Suit of armour. Ribbed and lacquered, curious moon crest, with pair of swords, &c., and Jiubaori. *Mr. W. Crewdson.*
10. Marshal's bâton. *Mr. G. H. Hodgson.*
11. Spear. On the handle gilt characters "Hayashi" and crest. s. TSUNAHIRO of Soshiu. 4th Ansei August. (1857.) *The United Service Institution.*
12. Spear. (Yari.) Long blade, decorated with Aogai work at upper part. s. KANEJI of Inshiu. *Mr. J. W. Garnham.*
15. Suit of armour, presented by the Great Mogul to King Charles II.
16. Painting. Archer in boat, with attendant soldier. *Mr. A. East.*
17. Helmet. Black lacquered iron, with fish ornaments, carved and gilt. *Mr. A. East.*
18. Armour box. Wood, covered with leather gilt characters. *Mr. G. H. Hodgson.*

CAT.
No.

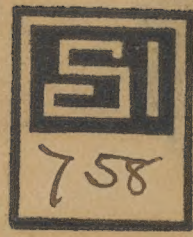
19. Helmet, in shape of rabbit (or hare). *Mr. A. East.*
21. Halberd. Handle inlaid with awabi shell. Kiku crests in bronze. *Mr. W. Harding-Smith.*
23. Coat. Paper and hemp. "Jinbaori" warrior's overcoat, It was worn over the armour. The present one was made by the exhibitor's father, the cloth being made of paper threads woven by his grandfather, and the writings by KAWAJI Sayemonnojo, one of the cleverest financiers, diplomatists, and statesmen in the later stage of the Tokugawa government, and a relative of the exhibitor's family. *Mr. N. Okoshi.*
25. Sword-spear. (Naginata.) s. SEKI Kanezumi of Noshiu. *The United Service Institution.*
26. Halberd. Handle inlaid with awabi shell. *Mr. W. Harding-Smith.*
27. Helmet or war-hat. Iron. Round flat shape, dragons and clouds in repoussé, lined red lacquer. MIOCHIN work. *Mr. W. Harding-Smith.*
28. Helmet. Iron. Hat-shaped, with ornamentation. 17 c. *Mr. W. C. Alexander.*
29. Helmet. Iron. Flat hat-shaped helmet, rivetted, decorated with grey hair. *Mr. M. Tomkinson.*
30. Helmet. Iron helmet, centre portion hammered out to represent face. *Mr. G. H. Hodgson.*
33. War-hat. Iron. Refined iron, appliqué brass, red lacquered leather lining. 17 c. *Mr. W. C. Alexander.*
34. Helmet. Iron. Flat, circular, 25 overlapping plates, inlaid gold and silver dragon-flies. Todo crest. *Mr. H. S. Trower.*
- 34A. Frame of arrow-heads. *Mr. J. B. Coughtrie.*
35. Helmet. Hat-shaped, lacquered. HO-HO. 19 c. *Mr. W. C. Alexander.*
36. Suit of armour (12 c.?) of hammered iron, dragon on breast and fire-god on arms. s. MIOCHIN. *Sir Trevor Lawrence, Bart.*
37. Arrow-case. Wild boar skin. *Mr. G. H. Hodgson.*
38. Sword-case. Leather. *Mr. M. B. Huish.*

CAT.
No.

39. Suit of armour, inscribed "June 1346." *Mr. R. L. Hesketh.*
42. Bow. Red and black lacquer. 19 c. *Mr. W. C. Alexander.*
44. Armour. Metal. Armour presumably for a woman. *Mr. R. L. Hesketh.*
45. Quiver. (Utsobu.) Basket-work, covered with leather and skin quiver and covered with hair, gilt lining, decorated with Tokugawa crest. *Mr. W. Harding-Smith.*
46. Arrow-case. Bamboo. Bamboo stem, decorated with raised gold design representing grapes, vines, and leaves. *Mr. G. H. Hodgson.*
47. Frame of seventeen sword, &c. ornaments. Various metals. *Mr. J. B. Coughtrie.*
49. War helmet. Russet iron. Conical-shaped, composed of 12 plates. 18 c. *Mr. A. L. Liberty.*
- . Sammai jacket. Velvet and silk. A jinbaori (war-coat). *Mr. W. Crewdson.*
- . Three deerskins, 4 ft. x 2 ft. 6 in. Stencilled. 18 c. *Mr. W. C. Alexander.*
- . Hanging picture. The final battle of Osaka. Painter unknown. *Mr. N. Okoshi.*

KOGAI &c.

- . Kogai (split in two pieces as chopsticks). Shakudo, inlaid silver and gold, and formed as an arrow. *Mr. C. Holme.*
- . Kogai (in one piece as skewer). Shakudo, incrustated with gold. Carnations. *Mr. C. Holme.*
- . Kogai (partly split as hairpin). Shibuichi, incrustated with gold and silver. Masks. *Mr. C. Holme.*
- . Kogai. Shibuichi. Hares. Kogai split to make chopsticks. s. NAGAMINE. *Rev. C. J. Todd.*
- . Fuchi-kashira. Shibuichi. Dragon in high relief. s. KATSURIUKEN Masayoshi, aged 68. *Mr. C. Kadono.*
- . Fuchi, iron and gold; representing a devil. s. KAIZANTEI. Kashira, iron and gold; representing Shoki, of whom devils are to be afraid. s. KAIZANTEI. *Mr. N. Okoshi.*



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